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REGAL

NEWS

MIXED FORTUNES

Boyle is hot in the USA but Grammy nominations disappoint for UK acts



FEATURES

NOUGHTIE GIRL

Looking back on another great year for Lily Allen – one of the decade's best success stories



FEATURES

THE DIGITAL DECADE

From Napster to Spotify, MW analyses the change and innovation of a decade

Universal-led campaign strives to educate and emphasise the value of music via short films

The inspiration initiative

Campaigns

By Paul Williams

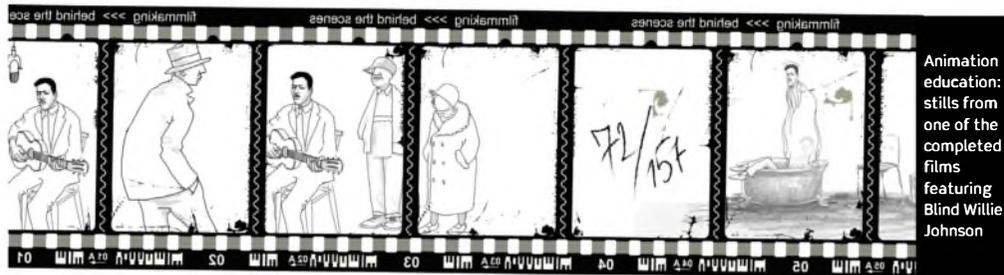
THE UK MUSIC INDUSTRY is putting the emotional value of music at the core of a high-profile initiative aimed at driving fans to legal retail services.

In a significant industry shift in trying to win the hearts and minds of consumers, a campaign will roll out early next year with the purpose of putting the focus directly on artists and why their music really matters.

The project has been instigated by Universal UK chairman and CEO David Joseph, with Mercury Records general manager Niamh Byrne leading its execution. However, it has won support from across the business, including from other record companies, the artist community, music retailers and key trade associations and organisations.

The campaign, whose name will be revealed when it launches in January, will centre on a series of short animated films each telling the story of an artist and their musical legacy beyond their own career. These are to be available on artist websites and other online destinations frequented by music fans.

Although this is by no means the



first campaign initiated by the industry as it fights record levels of music piracy, Joseph notes one key difference with this new campaign is that it deliberately has a positive stance. In fact, those behind it are keen to stress this is not an anti-piracy initiative but one specifically about emphasising the value of music.

"This moves the debate from the horrible word filesharing to where we think music has an ethical value," says Joseph. "It relates how important music is through a story and touches on the ethical conception of music; we believe people do have a moral compass. Most importantly, there's an educational element to the campaign to explain there are now many legal ways to enjoy music."

This educational part will be further highlighted by the establishment of a trust mark that

will be carried by legal online music services so fans will be left in no doubt whether or not where they are buying is from a legitimate site.

"Everybody is telling me stories about their 13-year-old cousin, niece or nephew who doesn't know which services are illegal or legal," says Joseph. "But there are more than 20 legal services out there."

As part of her work in putting together the campaign, Byrne says she has engaged directly with groups of music fans to ensure the right messages will be put across and with the right tone.

The choice of animation for the films, meanwhile, reconnects the Mercury executive to her time at CMO Management, where she co-managed Damon Albarn and Jamie Hewlett's animated act Gorillaz.

One of the films already

completed throws the spotlight on early American blues musician Blind Willie Johnson and is typical of the approach of the campaign as it not only tells his story but highlights his influence on other artists such as Bob Dylan, Led Zeppelin, Bruce Springsteen and the White Stripes.

The film has been made by Matt Watkins who works under the name of Beat 13 and has worked closely with Hewlett.

"All of these films are trying to get to the real essence of the artists and explain why the music is so important," says Byrne.

"These films tell stories about how great artists inspire, challenge and entertain through their music," adds Warner Music Europe CEO John Reid, whose company is supporting the campaign. "It [the campaign] is a reminder that,

whatever else changes, the enduring power of music lies in its unique ability to touch people's lives."

As well as Warner, others on board include the BPI, the Featured Artists Coalition, PPL, UK Music, retailers including HMV and iTunes, all the major record companies and some indie labels, while other companies and organisations are expected to be added soon.

Sony UK vice president of communications and artist relations Emma Pike says, "Amid all the debate about technology and new ways of accessing music, this campaign reminds why music matters in the first place – because it inspires, and evokes emotions like nothing else."

HMV Group CEO Simon Fox says, "Consumer engagement has always been key to the success of our industry and, for all the discussion of changing models, filesharing and the like, it remains critical that we always focus on our customers first and foremost," he says.

IE Music co-founder Tim Clark says, "Anything like this has to be good. It's a wonderful way to put across the importance of music. What Niamh has put together is wonderful; the films are superb."

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ITV1 to celebrate awards-show history as the Brits hits 30

THREE DECADES OF THE BRIT AWARDS will be blown open over the coming month, with a new ITV1 programme celebrating the history of the show and a revamped and expanded Brits website.

The hour-long Brits Hits 30 will go out on ITV1 primetime on Saturday, January 9 in the run-up to what will be the 30th Brits show the following month. It will be hosted by former Spice Girl Mel B with performances from across the history of the Brits, including by Michael Jackson, The Who, Robbie Williams duetting with Tom Jones,



Archive shots: Kylie Minogue performs at the 2008 Brits

Photo: JM International

Girls Aloud and Kylie Minogue.

During the programme, the audience will be asked to vote for their favourite performance by going to itv.com/brits or gm.tv. Voting closes on February 5 and the winner will pick up an award for the most memorable Brits performance of the last 30 years at the 2010 awards, which takes place on February 16 at Earls Court.

In addition, a revamped version of the Brits website launches on Wednesday, offering archive material such as photos, footage and performances from the last 30 years.

Brits director Maggie Crowe says that the website will allow the BPI to show off "the splendour and spectacle of the modern-day Brits" as well as the more low-key early days. "This material is up all over the place without our licence," she says. "Let's put it up on Brits.co.uk and cherish it."

And she promises that the site will not whitewash the Brits history, including both the Sam Fox/Mick Fleetwood fiasco of 1989 and Brandon Block's stage invasion of 2000. "Brits folklore is that we have the good, the bad and the ugly and

we can't help that," she says.

Wednesday also sees the announcement of the winner of the critics choice award, as well as the opening of voting for members of the Brits Academy to decide who will win awards in February.

This is followed by a dedicated Brits Voting Day this Friday, when the 1,000 Academy members will be sent reminders to vote. Voting closes at 3pm on December 16 and nominations will be announced on Monday, January 18 at the Nominations Launch party to be held at London's indigO2.

News

Listen to and view the tracks below at www.musicweek.com/playlist

The Playlist



CORINNE BAILEY RAE

I'd Do It All Again

Good Groove / Virgin

Already performed live on Later..., this is the first single from Rae's dark and bewitching album *The Sea* and shows a new musical maturity. (single, tbc)



GOLDFRAPP

Rocket

Mute

The lead single from Goldfrapp's new album *Head First*, *Rocket* is an inspired slice of dreamy pop from the UK duo. (single, March 8)



DELPHIC

Doubt

Polydor

Fresh from supporting Kasabian at Heaven comes Delphic's debut single proper and their first release for Polydor – intelligent synth-based pop. (single, January 4)



MIDDLE EAST

Blood

Chess Club

A beautiful, at times Mercury Rev-esque song from the Australian group whose UK debut comes via the Chess Club label next month. (from EP, January tbc)



ALAN POWNALL

Colourful Day

Mercury

Pownall's music is soundtracking a Nokia online ad campaign, providing an early launch platform for the Jack Johnson-esque troubadour. (from album, 2010 tbc)



NEW YOUNG PONY CLUB

Lost A Girl

Modular

NYPC will start their second album campaign with this ahead-of-the-curve slice of weird disco-pop, available free via the group's website. (download December 14)



TANIA FOSTER

SupaWoman

unsigned

Foster has been writing with Fraser T Smith and Tinchy Stryder, and *SupaWoman* is a big, brash dance-pop tune with real potential. (demo)



GOLDIELOCKS

I'm Not Her EP

Gut Instinct

Croydon native Goldielocks teams up with dubstep producer Benga for this inspired collection of production-led tunes – and it's her best yet. (single, February 1)



EXAMPLE

Won't Go Quietly

MOS

Already added to *Galaxy* and *Capital* playlists, *Won't Go Quietly* will take this UK artist into the new year with a bang. (single, January 18)



FRENCH HORN REBELLION

Beaches And Friends

Once Upon A Time

The new single from these Milwaukee brothers, *Beaches And Friends* has already picked up support from Annie Mac – and is a brilliant tune. (single, March 1)



SIGN HERE

Paul Epworth has signed to Columbia

Annual music-industry celebration moves to Park Lane Hilton

Music Week Awards to relaunch with new venue and categories

Events

THE MUSIC WEEK AWARDS IS SWITCHING VENUE next year and adding more than a dozen brand new or rejigged categories as part of a far-reaching overhaul of the annual event.

The prestigious ceremony has left behind its long-time home of the Grosvenor House Hotel to move down the road to the Park Lane Hilton for the 2010 gathering, which will take place on Thursday, April 15.

At the same time the awards categories have been subject to the biggest single shake-up in the event's history, primarily with the aim of giving increased focus to some key industry sectors, including independent labels and publishers, digital, live and retail.

The changes have resulted in next year's event including 16 categories that are either brand new or have been revised from previous years, making the awards even more comprehensive in terms of recognising excellence across the music industry.

Entries open shortly and close on Friday, January 22, while judging will take place in February involving carefully-selected panels made up of experts in their respective fields.

Music Week editor Paul Williams says the event's categories are reviewed every single year, but the fact the 2009 ceremony occurred in *Music Week's* own 50th anniversary year provided an extra incentive to go fur-



Old stomping ground: Jeremy Vine presents last year's awards from the Grosvenor House Hotel

ther than usual in terms of revising them for the following year's event.

"The ceremony that was held last April was a great way to celebrate our half-century as we recognised Chris Blackwell as the most influential UK-based executive of the last 50 years. Having reached that milestone, we thought this was now a great chance to draw a line under how we have done things in the past, take stock and reconsider how best the Music Week Awards can serve the industry moving into the future," he says.

Alongside the venue change, the rethink has led to new industry partnerships in staging the event including with AIM, ERA and Music Ally, while among the new categories will

be two specifically targeting independent companies: Independent Artist Marketing Campaign of the Year and Independent Breakthrough of the Year. The latter will target independently-owned labels and publishers which have had a notable breakthrough in their business achievements in the past year, such as having an artist reach a new chart or sales milestone.

Four new digital categories will include Consumer-facing Digital Service of the Year, which is aimed at businesses and professionals offering one or a mixture of streaming, subscription, downloading and recommendation/discovery services, Music Mobile App of the Year, Online

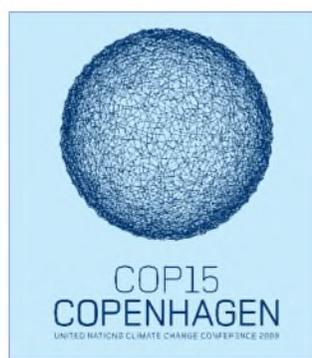
Danish date for Julie's Bicycle as pressure grows

MORE THAN 100 LEADING FIGURES in the UK music industry have added their names to a petition that is being taken to the UN Framework Convention on Climate Change (COP15) in Copenhagen this week.

Julie's Bicycle has written an open letter emphasising the UK music industry's commitment to lowering its carbon emissions and calling on the delegates from 192 countries at COP15 to come to agreements that reflect the depth of the climate change problem.

"[The petition] will make sure we have a representative voice at what many in the music industry believe is the most important meeting of government ever," says Julie's Bicycle director Alison Tickell.

Among those that have leant their name to the petition are BPI and JB chairman Tony Wadsworth, Musicians' Union general secretary John Smith, UK Music CEO Feargal



Sharkey, Festival Republic managing director Melvin Benn, Universal Music UK chairman David Joseph and a number of artists including KT Tunstall and David Gilmour.

JB has been invited to speak at the COP15 events programme about the progress being made by the UK music industry. Director of Oxford University's Environmental Change Institute and JB board

member Diana Liverman will take the petition to the Danish capital.

"This is just one small step in an ongoing drive to move the music industry along in an effort to tackle climate change," says Wadsworth. "What this has done is really start to bring together key people within our industry who will be continuing the efforts over the coming years to identify and measure their carbon emissions and to take steps to reduce them. Getting people to add their names to this has reaffirmed that commitment; people have got to put a real active effort into changing behaviour."

Tickell says that her organisation will redouble its efforts in 2010 with a campaign entitled Green Spring that aims to persuade the UK music industry to commit to further actions that will increase carbon reduction.

Despite emphasising that there



GIG OF THE WEEK

Who: Beach House

When:

Wednesday, December 9

Where: The Flea Pit, Columbia Road, London

Why: Currently winning hearts with their new studio album, the duo will be performing this intimate invitation-only show in London this week, ahead of national dates with Grizzly Bear next year

on for April 15 bash

launch categories

Music Destination of the Year and Digital Tool of the Year.

The live categories will for the first time include Festival of the Year and awards for both live promotion and agency teams of the year, while an expanded spread of retail awards will incorporate Independent Music Retailer of the Year, Specialist Music Retail Brand of the Year, Mail-order Online Retailer of the Year and Non-specialist Music Retailer of the Year.

Other new awards include Studio of the Year and Live Production Team of the Year, while long-established categories will again be part of the event, among them awards for artist marketing, catalogue marketing, music and brands, sync, sales, venue, promotions, radio, PR, distribution and record producer.

The *Music Week* team will also continue to oversee the key categories of The Strat, which was posthumously won last year by Coalition founder Rob Partridge, Record Company of the Year, Independent Record Company of the Year, The A&R Award and Manager of the Year. Publisher of the Year and Independent Publisher of the Year will be determined by market share.

Full details of the awards and categories can be found at www.musicweekawards.com, while online entries and table booking will be available soon. For immediate enquiries, contact Michelle Hacker on 020 7921 8364 or email michelle.hacker@ubm.com.

up goes global

remains much work to be done, Tickell has been bolstered by positive feedback from overseas and as a result JB could become a pan-European operation.

"The UK music industry has taken a leadership role that is quite extraordinary," she says. "I've been asked to set up the JB equivalent in Denmark and to do the keynote for a JB in Germany; we're getting a huge amount of recognition."

According to Wadsworth, however, the immediate priority is ensuring the JB model is the best it can be in the UK. "It is fantastic that the interest is coming in not just from other countries within the music industry but from other sectors in the UK creative industries," he says. "But we need to be absolutely clear that we get it right in the UK first; the more we can get it right the more useful we will be in rolling it out to different countries."

MySpace seeks to re-engage users with new service

Playlist power to pull users back to MySpace

Digital

By Ben Cardew

MYSPACE MUSIC PRESIDENT Courtney Holt is betting on the power of socialising music content and user-generated playlists to bring users back to MySpace, as his company finally pushed the button on MySpace Music UK.

The service went live in the UK last Thursday – some 14 months after launching in the US – with all of the majors on board as well as a number of independent aggregators, including Merlin.

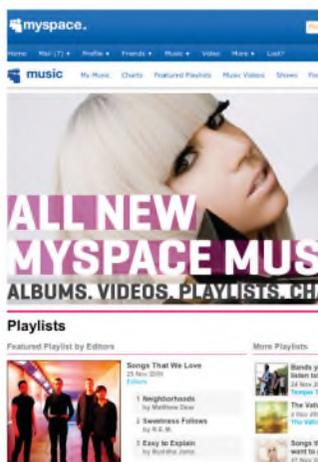
Much as in the US, the service offers UK consumers ad-supported streaming, downloads via iTunes, video content, charts and playlists. These include celebrity playlists but individual users can also share their own lists with friends.

Holt says that playlists are an "undervalued" part of the service. "We have playlisters that have tens of thousands of people that want to know what they are doing. I think next year we are going to see artists premiering songs on people's playlists," he says.

As such, Holt believes that MySpace playlists can play an important part in breaking new music, in the same way as blogs or aggregators like the Hype Machine.

"I am not devaluing the importance of a great review in *NME* or radio play," he explains. "But the rise of blog culture means there are alternative means to reach people. I want to give power to the playlisters. I don't think we want to unseat people: radio is good, but so is having a relationship with [a user's] playlist."

The sharing of playlists also taps



into the social discovery side of MySpace Music – arguably its trump card. "[MySpace CEO] Owen Van Natta said at Web 2.0 [conference] that we are focussed on socialisation of content. And music is going to make a lot of that," Holt says.

The past year has been a difficult one for MySpace: as well as layoffs, it has lost users as a result of increased competition from other

social network sites. Marketing research company comScore reported that MySpace had 124m unique visitors in February 2009, down 2%, while Facebook had 276m unique visitors in the same period.

However, Holt is confident that MySpace Music will help to re-engage people. "We believe we are going to re-engage dormant users, who will want to come back because we have provided new features they may have wanted for a long time," he says, adding that this has been the case in the US since launch.

Holt did not wish to give figures for the amount of users in the US who actually go on to buy music through MySpace. However, he says that the site has seen "very high" conversion rates for users finding out about live shows on the site and going on to buy tickets.

For artists, the service includes the MySpace Artist dashboard, a free tool that gives bands access to demographic, social and activity data of their core fans.

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MySpace Music An overview

My Music Page: only available to those with a MySpace profile, users can create and edit playlists here, as well as viewing playlists from others. They can also add songs to their public profile.

Playlists: can be public or private. In addition, users can share a static URL for each playlist with friends, who can then listen to the playlist even if not MySpace members.

New music profile player and "pop-out" personal music player: the profile player provides users with fast navigation to listen to, rec-

ommend and buy music.

Artist activity feed: situated within the music player, it provides users with updates from artists, including new songs added, blog entries and uploaded photos.

Album pages: while the old MySpace player was limited to individual tracks, MySpace Music users can browse an artist's catalogue, as well as stream and buy full albums.

Music video: MySpace Music includes a video player, with buy buttons and the ability to insert advertising overlays.

Wozencroft moving majors after 20 years at EMI

SEASONED EMI EXECUTIVE KEITH WOZENCROFT is to end his two-decade association with the major early next year as he prepares to hook up with Universal.

Wozencroft, who is presently an A&R consultant at EMI, is reuniting with his former EMI colleague and one-time Island managing director Dan Keeling as partners in a new label venture whose releases will be marketed and issued through Mercury Records. The new label will report into Mercury president Jason Iley.

It is understood the new label, whose name has not yet been revealed, will not be based within Universal's Kensington headquarters

but will operate from offices in Notting Hill.

Wozencroft has declined to discuss the move at this stage, but he is expected to leave EMI in early February before pairing up with Keeling at the new label.

Having joined the company in August 1990, initially in the sales department before becoming part of Parlophone's A&R team, Wozencroft has been one of EMI's most successful UK-based executives of the last 20 years. His signings at Parlophone, where he rose to the position of managing director, included Radiohead and Supergrass, while he also worked with artists such as Coldplay, Gorillaz

and Kylie Minogue.

He was made Capitol Music UK president in September 2002, adding the responsibilities of Virgin Records three years later, but relinquished the role in May 2007 with the plan to launch a joint-venture label with EMI.

Keeling was one of Wozencroft's first appointments as Parlophone MD, joining the company in 1998 as A&R manager and subsequently bringing in Coldplay and Athlete. He joined Island in January 2006 as managing director but left last year.

Meanwhile, long-time EMI A&R Jamie Nelson is relinquishing his role as head of A&R at Parlophone to join Mercury's A&R team in January.

IN THIS ISSUE



NEWS

BOYLE SUCCESS TEMPERED BY GRAMMY DOWNTURN 4

There is disappointment for UK artists in Grammy nominations

MEDIA NEWS

MTV PROVIDES PLATFORM FOR ITS PERFECT 10 6

Ten artists for 2010 are to be championed by MTV UK

LIVE NEWS

LIVE TRANSMITS SOS CALL FOR COMPENSATION 10

Events sector asks for assistance in wireless-equipment replacement

DIGITAL NEWS

GO WITH THE MFLOW, REAP THE REWARD 12

New download service uses rewards to drive recommendations

PUBLISHING NEWS

EMI DEAL DANCES TO DANISH BEAT 13

Leading Copenhagen rock band Volbeat sign worldwide contract

UNEARTHED

DAISY DARES YOU 14



The Jive revival is in full swing as label readies teenager's album release

FEATURES

SYNC, THEN SWIM 15

Record labels are keen to dedicate resources to the sync revenue stream

NOUGHTIE GIRL 16

MW takes a look back at Lily Allen's highly successful 2009

THE DIGITAL DECADE 18

Napster kick-started the digital decade and Spotify bookended it – will the pace and innovation of the Noughties shape the next 10 years?

CHANNEL HOPPING 21

Confusion remains about the legal intricacies of online music streaming

News

Editorial Paul Williams



LAUNCHING A CAMPAIGN TO GET THE PUBLIC ON MESSAGE is hardly unfamiliar territory to the music industry. But past experience tells us more often than not it is the stick rather than the carrot approach that has been embraced, most famously with the Home Taping Is Killing Music campaign, whose skull and crossbones graced many an album cover in the Eighties as it lectured about the perils of illegal copying.

In more recent years the campaigning messages coming out of the business have typically been stark warnings about the consequences of online filesharing and the legal possibilities of what might happen to people if they decide to go down this path.

Come January and the industry will be back on the campaigning trail yet again, but the approach being adopted could hardly be more different. This time, rather than trying to beat music fans over the head

At last, a campaign that shows the public some respect

with an anti-piracy message, the emphasis will be on pushing the positives of music and the artists who make it. In fact, those behind the campaign are desperate for this latest strategy not to be billed as an anti-piracy initiative, although the chances are that is exactly how it will come across in the media.

Rather than adopting the heavy hand this new campaign, which rolls out in January, comes with no warnings, no preaching or threatening tones, but simply lets the artists and the music speak for itself. This is achieved by the creation of a series of short animated films, each of which tells the story of one artist and their ongoing legacy, and which are such good viewing experiences that anyone watching them is unlikely to come away thinking they have been lectured to. That is not the intention anyway. Rather the aim is to encourage the person watching any of the films to reflect upon the concept of music making and the artists involved.

The subtlety of the films does away with any need to oversell any message but they are so powerfully executed that anyone who cares about music is likely to be positively affected by what they see, even if it is only in some small way.

The introduction of this campaign does not suddenly remove or reduce the pressing need for legislation to help to tackle online piracy and we can only hope that is achieved via the Digital Economy Bill. That need is as urgent as ever, but what this new initiative will do is to provide another way for the industry to reach out to music fans and get them thinking, if they are not already, about the true value of music.

IT WAS SOMEWHAT IRONIC that on the same day it was announced last week that Susan Boyle had achieved the biggest first-week album sales in the States this year, a derisory Brits showing was revealed in the Grammy shortlists.

Twelve months ago the UK industry had every reason to hold its head high in the world's biggest music market as the likes of Duffy, Robert Plant and Coldplay led an incredible showing of British Grammy nominations. A number of these then turned into awards.

The sparse return this year is therefore very disappointing, but the make-up of those few Brits who have been recognised tells its own story. Only Adele and the Ting Tings could be classed as new acts, reflecting a year when emerging British talent has struggled to get even a foothold in the US, the likes of Boyle and Jay Sean excepting. But then that poor return is not exactly surprising when you consider how difficult it has been this year for new UK acts to sell in decent quantities even back home.

Do you have any views on this column? Feel free to comment by emailing paul@musicweek.com

MUSICWEEK.COM READERS' POLL

LAST WEEK WE ASKED:

Should the music industry be doing more to take on apprentices?

YES 83% NO 17%

THIS WEEK WE ASK:

Can the music industry persuade young people that music matters?

To vote, visit www.musicweek.com

High-street interest in Borders' buyer search

Retail

By Paul Gorman

A NUMBER OF POTENTIAL PURCHASERS have surfaced for Borders UK including one high-street retailer, according to its administrator MCR, as more details have emerged of the company's fall into administration.

The books and music retailer continues to trade following the takeover by MCR, which has instituted closing down sales, dismissed 36 staff from the Borders head office and is holding talks with five potential buyers.

Music industry insiders say that Borders fell victim to high rents, a lack of credit insurance – which prompted book publishers to withhold supplies – and the drift away from physical sales.

An announcement of the creditors meeting, at which the extent of the debts will be revealed, is imminent.

"There are a variety of potential purchasers including one high-street retailer," says an MCR insider.

Both WH Smith and HMV Group have indicated, however, that their interest in Borders is restricted to a handful of stores in locations where they are not already represented.

Since July, when the company was registered for membership with the Entertainment Retailers Association following a private equity-backed management buyout, Borders' store numbers have fallen from 35 to 26 outlets. The rest of the group is made up of 19 Books Etc shops.

According to MCR, Borders achieved sales of £93m in the nine months to October 31 this year. Given that music accounts for less than 10% of turnover from just over half of its outlets, the company's declining fortunes – as recently as the year to February 2008 total revenue was £220m – have resulted in it contributing less than 2% to Britain's annual recorded music sales.

As a result, ERA director general Kim Bayley says that the impact of the Borders collapse is not likely to be as dramatic as some might have expected.

"It is very sad that we are losing Borders' unique approach to retailing, one which was reflective and seemed to be a bit with consumers," says Bayley. "Its demise is linked to what is going on in the books trade and will not make much of an impact on music retailing; compared with the UK's 200-plus independents, the volume of music being sold through those 26 stores is pretty small."

The administrator wasted no time in implementing a series of measures to maximise the business while talks are held with potential buyers. MCR immediately distributed "closing down" point-of-sale banners, offering mark-downs ranging from 20% to 90%.

"There is a hell of a lot of stock and a very large number of staff," points out an MCR's spokesman, who confirms that staffing numbers are 1,116.

Chief executive Philip Downer and finance director Mark Little, who engineered the buyout in July with backing from private equity firm Valco, remain in their posts.

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Rounder to mark 40 years in style

US LABEL ROUNDER RECORDS is to celebrate 40 years in business with an array of activity, including a TV special, CD and DVD releases and special live events throughout 2010.

Four Rounder acts led by acclaimed bluegrass act Blue Highway and singer-songwriter Alicia Nugent will perform at a special anniversary concert at Glasgow Royal Concert Hall on January 19 as part of the annual Celtic Connections festival.

The following month will see a CD and DVD release in the UK of an "all-star" PBS TV special filmed at Nashville's Grand Ole Opry House featuring performances by Rounder acts including Alison Krauss & Union Station, Mary Chapin Carpenter, Bela Fleck and Irma Thomas.

The concert is due to air in the US in March, before being repeated throughout the year. A UK broadcast is currently being negotiated.

Founded in 1970 by college friends Ken Irwin, Marian Leighton-Levy and Bill Nowlin, Rounder remains an independently-owned label in the US, with a catalogue of more than 3,000



titles. Distribution is handled globally by Universal.

Leighton-Levy recalls that the first act the trio signed was "folky old-time banjo player" George Pegram and that initially the intention was for Rounder to become "a life-long obsession and hobby as opposed to a way of making a living". Since then the label has expanded significantly and now employs around 50 staff at its Massachusetts HQ.

Other anniversary activity will include the release of new albums from Willie Nelson (produced by T-Bone Burnett) and Mary Chapin Carpenter. Meanwhile, a number of Rounder artists are nominated for this year's Grammy awards, including Bela Fleck, who is up for two awards, while both Steve Martin and Rhonda Vincent are in contention for best bluegrass album.

Nomination disappointment as I Dreamed A Dream breaks US chart records

Boyle success tempered by downturn in Grammy nods

International

By Ben Cardew

THE CONTRASTING FORTUNES OF BRITISH MUSIC in the US were thrown into sharp relief last week, with Susan Boyle's debut album arriving at number one in the charts on the same day that UK acts notably underperformed in the Grammy nominations.

Boyle's *I Dreamed A Dream* sold more than 700,000 copies in the US last week to debut at number one, by far and away the biggest one-week sale of any album in the US this year. Its 700,779 copies sales represented a 6.5% share of the overall market.

Yet any celebrations were muted by the announcement of the nominations for the 2010 Grammy Awards, which showed a distinct slump in popularity for UK acts after a record year in 2009.

Among the UK nods were Coldplay – seven-times nominees in 2009 – for best rock performance and best short-form video; Depeche Mode for best short-form video and best alternative music album; Imogen Heap for best pop instrumental and best engineered album; The Ting Tings for best new artist and Judas Priest for best metal performance.

Yet according to one UK executive, we should not be too disappointed by the result. "I don't know that the Grammys is really a barom-



Best of British?: (right) Depeche Mode and the Ting Tings. (left) Susan Boyle's *I Dreamed A Dream* sold 700,000 copies in the US last week

eter that we judge our artists by," he says. "It is always a bonus out of the blue when these things come around but very rarely is it part of the active product cycle."

Meanwhile, Phil Patterson, international music specialist at Government body UK Trade & Investment, says that the result is cyclical.

"We achieved huge success at the Grammys in recent years via the victories scored by an array of artists, from Robert Plant, Coldplay and Amy Winehouse to Adele and Duffy," he says.

"But all of these artists did not have albums released in the US during the timeframe, which is why this

is a quieter year for Britain."

Sony UK international vice president Dave Shack agrees. "I don't think that anyone should be surprised that the US is seemingly harder and harder to crack," he says. "It's cyclical by and large and maybe in general this year was a bit more of a 'down' cycle – but it'll come back around."

"It is a tougher and tougher market to conquer, radio is harder and harder to get on, it costs more and more to get artists over there for the length of time they need," he adds.

Nevertheless, Shack says that the Grammys can have a positive impact for UK-signed acts. "The Script – if I could get them on the Grammys, it

would be the biggest thing ever because it'd be the peak time – just as we're going for the final push with the media on this album," he says.

"It's a question of impacting the product cycle versus a pat on the back for a two-year-old album – the former is amazing, the latter 'nice'."

"We're going to be having a very different conversation this time next year," argues Patterson. "There are plenty of up-and-coming acts who will be Brits winners in the spring and go on to make their name in the States. My tip is Dizzee Rascal; I think he'll really come through in the US in 2010."

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All change at XL with 'holistic' approach to PR

XL RECORDINGS HAS MADE A NUMBER OF CHANGES to its international and PR divisions, including the recruitment of two members of staff.

Former Black Seal A&R Julia Willinger has been appointed as label co-ordinator in XL's New York office and will report to senior vice president of A&R Kris Chen.

In addition, Berlin-based Alex Waldren, who runs the Europe-wide Greco Roman Parties, will help co-ordinate XL Recordings A&R and marketing activities throughout Europe on a consultancy basis. He will report to XL managing director Ben Beardsworth, who says that the



X Men: (l-r) XL press officer Richard Onslow, head of press Jon Wilkinson and newly-appointed press officer Patrick Johnson

hires reflect the label's international ambitions.

"XL continues to expand internationally and we are keen to make sure that we have the right people in place to oversee and co-ordinate our activities," he explains. "Julia and Alex come with a wealth of experience in this area and will add real value to the great work already been done by our international partners and licensees."

The label is also making changes to its press department, with online and offline press functions being combined, while Patrick Johnson has been promoted from his previous position of office manager to press officer. This follows the departure of press

officer Michael Cleary to Columbia Records.

"We are now going to be taking a more holistic approach to press as a department," says head of press Jon Wilkinson. "This area of the media is evolving so fast that it doesn't make any sense to treat online and offline activity as separate entities. As a result we will be covering both areas for our respective artists from now on."

Finally, XL has appointed Rodaidh Macdonald to the position of in-house studio engineer at the label's own recording facility, which is housed at its Ladbroke Grove offices and was recently used by The xx to record their self-titled debut album.

News in brief

● **Facebook, Google, Yahoo!** and **eBay** have written a joint letter to the Government urging it to remove Clause 17 of the Digital Economy Bill, which gives the Secretary of State the power to amend the Copyright Designs and Patents Act. The letter says that the clause, which the Government intends to "future proof" action against copyright infringement, gives authorities "unprecedented and sweeping powers" to amend copyright laws.

● **Kobalt** has struck an administration deal with Swedish producer/songwriter Arnor Birgisson and the Aristotricks publishing company he set up with Linus Andreen. The deal takes in more than 50 Birgisson-penned songs including *My Hands* and *I Got You*, his contributions to Leona Lewis's current album *Echo*.

● Atlantic Records UK has appointed former EMI senior vice president of marketing, UK and Ireland **Mark Terry** as its general manager. Terry will oversee some of the key functions within Atlantic, including marketing, digital, press and creative. He will report of Atlantic UK chairman Max Lousada.

● Money Saving Expert writer **Martin Lewis** has launched MP3 price comparison site www.tunechecker.com. The site is a free and ad-free tool that searches nine legal download sites to find the cheapest tracks.

● **The Isle of Wight Festival** has confirmed Jay-Z and The Strokes for next year's event, which takes place on June 11-13 at Seaclose Park.

● Warp artist **Mira Calix** won the award for best community or educational project at last week's British Composer Awards. Calix won the award for her composition *My Secret Heart*.

● A film mapping the history of **Blur** will be released in UK cinemas early next year. *No Distance Left to Run*, which includes previously-unseen archive material, rehearsal footage and new interviews, premieres in UK cinemas on January 19.

● Panda Bear, Broadcast and Deerhunter are among the additions to the line-up for Matt Groening's **All Tomorrow's Parties** festival, held on May 7 to 9 at Butlins, Minehead.

● The Forestry Commission has secured **Keane** for a series of outdoor shows around various woodland locations next summer.

● **Beyoncé** has been crowned the World's Greatest Pop Star by 4Music and Channel 4 viewers. The vote took place as part of the Rimmel London Presents The World's Greatest Popstars series, which has seen a series of celebrities championing their favourite pop star.

News media

TV Airplay chart Top 40




On fire: N-Dubz and Mr Hudson are the highest new TV airplay entry

This Wk	Last	Artist Title Label	Days
1	1	BLACK EYED PEAS Meet Me Halfway / Interscope	513
2	3	JLS Everybody In Love / Epic	458
3	4	LADY GAGA Bad Romance / Interscope	444
4	7	JASON DERULO Whatcha Say / Warner Brothers	427
5	2	CHERYL COLE Fight For This Love / Fascination	408
6	NEW	N-DUBZ FEAT. MR HUDSON Playing With Fire / Universal TV	393
7	9	CHIPMUNK FEAT. TALAY RILEY Look For Me / Columbia	359
8	8	JAY SEAN FEAT. LIL WAYNE Down / Island	357
9	6	X FACTOR FINALISTS You Are Not Alone / Syco	356
10	11	KESHA Tik Tok / Columbia	340
11	15	DIZZEE RASCAL Dirtee Cash / Dirtee Stank	335
12	19	RIHANNA Russian Roulette / Def Jam	325
13	10	ALEXANDRA BURKE FEAT. FLO-RIDA Bad Boys / Syco	317
13	NEW	CHERYL COLE 3 Words / Polydor	317
15	5	N-DUBZ I Need You / A&T/W/MTV	299
16	12	BRITNEY SPEARS 3 / Jive	291
17	13	LEONA LEWIS Happy / Syco	265
17	14	CHRIS BROWN FEAT. LIL' WAYNE I Can Transform Ya / Jive	265
17	39	BEYONCE FEAT. LADY GAGA Video Phone / Columbia	265
20	21	THE SATURDAYS Ego / Polydor	258
20	22	PIXIE LOTT Cry Me Out / Mercury	258
22	16	JAY-Z FEAT. ALICIA KEYS Empire State Of Mind / Roc Nation	254
23	NEW	FUGATIVE Supafly / Harizbeat	249
24	23	FLORENCE & THE MACHINE You Got The Love / Island	227
25	NEW	MICHAEL JACKSON This Is It / RCA	224
26	33	BLACK EYED PEAS I Gotta Feeling / Polydor	221
27	30	MARIAH CAREY I Want To Know What Love Is / Mercury	213
28	18	50 CENT FEAT. NE-YO Baby By Me / Interscope	206
29	17	IYAZ Replay / Reprise	197
29	27	ROBBIE WILLIAMS You Know Me / Virgin	197
31	24	SUGABABES About A Girl / Island	187
32	28	CHIPMUNK Opsy Daisy / Jive	184
33	20	TAIO CRUZ No Other One / 4th & Broadway	182
34	NEW	PETER KAY'S ALL STAR BAND The Official Bbc Children In Need Medley / Epic	178
35	NEW	WILEY Take That / Island	177
36	28	DAVID GUETTA FEAT. ESTELLE One Love / Postiva/Virgin	176
37	25	TINCHY STRYDER You're Not Alone / 4th & Broadway	175
38	33	TAIO CRUZ Break Your Heart / 4th & Broadway	173
39	37	MUSE Undisclosed Desires / Helium 3/Warner Bros	170
39	NEW	TIMBALAND FEAT. SOSHY & NELLY FURTADO Morning After Dark / Interscope	170

TV airplay chart top 40 © Nielsen Music Control. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: The Amp, B4, Bliss, Chart Show TV, Clubland TV, Fizz, Flaunt, Kerrang! TV, Kiss TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV UK & Ireland, MTV2, NME TV Q TV, Scuzz, Smash Hits TV, The Box, The Hits, TMF, Vault, VH1 and VH2

...always listening



Global airplay tracking

For information contact Helena Kosinski
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w: www.nielsenmusiccontrol.com

Ten artists for 2010 to be championed by MTV UK

MTV to provide platform to push its perfect 10

Television

By Ben Cardew

MTV UK TODAY (MONDAY) REVEALS ITS 10 ARTIST PICKS for 2010, in a new initiative to support up-and-coming talent that will stretch into 2011 and beyond.

MTV's Brand New 10 for 10 are Owl City, Delphic, Marina And The Diamonds, Justin Bieber, Tinie Tempah, Rox, Drake, The Drums, Ellie Goulding and Ke\$ha.

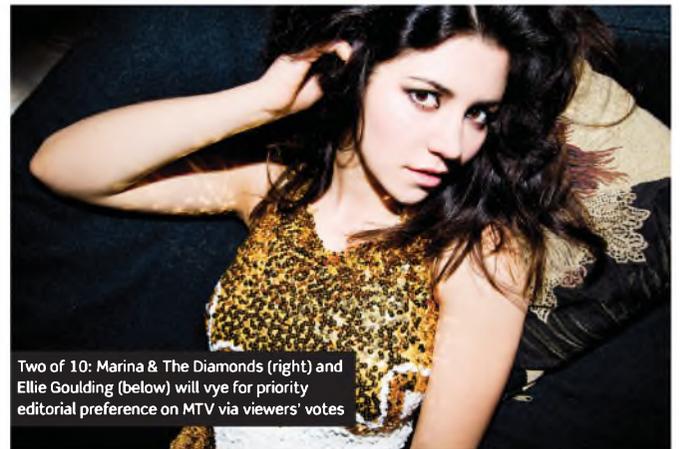
"This year we have been pretty focused on putting a group of 10 acts together that we will be very happy with supporting, all the way through 2010 and through their campaigns," says MTV director of music programming and artist relations Matt Cook.

All 10 will receive support from the channel throughout the year, including one-minute artist spotlights that will run across all of the MTV channels (apart from MTV 1), live studio sessions, video airplay and space on the MTV websites.

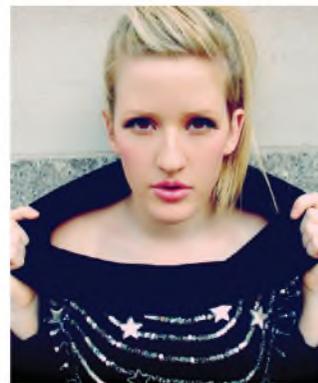
In addition, a number of the acts will appear at MTV Presents, the broadcaster's new regular live showcase event, on January 26-28 at Camden Dingwalls.

Viewers will be invited to vote for their favourite of the 10 acts from January 10, with the winner announced on February 1. Everyone who votes will be able to see who is currently leading the race, while Cook says they are aiming to attract half a million votes overall.

"All the winners will have support throughout the year," adds Cook. "But the winner gets the fanfare. They will get priority editorial preference throughout 2010."



Two of 10: Marina & The Diamonds (right) and Ellie Goulding (below) will vie for priority editorial preference on MTV via viewers' votes



While there is nothing new about MTV selecting new acts to get behind at the start of the year, Cook says that 10 for 10 is about showing off what the broadcaster can do to support new talent into 2010 and beyond.

"[10 for 10] is going to become a franchise and it will be even bigger in 2011," he adds. "This year it is about engaging labels, agents, engaging every part of the music industry, showing we can position new acts pretty much better than everyone else."

To back this up, Cook explains that the initiative is "multi-genre", "multi-platform" and also involves working with third-parties including We7.

MTV UK digital media director, talent and music, Dave Mogendorff explains that the 10 acts were chosen by staff from across MTV UK, as a way of democratising the process.

"It's not about being the first," adds Cook of the selection process. "It's about artists being in a position where we know we are going to get support for it. For example, the first album is already recorded, for the main part, and we know there is that momentum behind them."

"We have known about some of these for a while," adds Mogendorff. "We have heard the record and we know it is good."

"In previous years we have been early sometimes," says Cook. "The releases haven't come through. It's a slight different approach from other people who do their picks for the year like the BBC poll."

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Media news in brief



● Tom Jones (pictured), Dizzee Rascal and Lily Allen are among the guests for this year's **Jools Holland**

Hootenanny The traditional new year's programme will also play host to Boy George, Roger Daltrey, Paolo Nutini, Shingai Shoniwa, Florence Welch, Paloma Faith, Dave Edmunds, Ruby Turner, Rico Rodriguez and pipers from the 1st Battalion of Scots Guards.

● **Radio 2** has announced a shake-up of its schedules, with changes taking place in the new year. The Radio 2

breakfast show is to be extended by half an hour when Chris Evans takes over from Terry Wogan in January, with the show starting at 7.00am, rather than the current 7.30am. It will continue to 9.30am. Sarah Kennedy's show will start an hour earlier, from 5.00am to 7.00am, while Janice Long will kick off each new weekday from midnight until 2.00am. Alex Lester will continue with his Listeners' Library programme, which moves an hour earlier from 2.00am to 5.00am.

● The January/February issue of **Songlines** features UK world music pioneers Osibisa on the cover and the magazine has secured the rights to

use the band's iconic Roger Dean artwork to illustrate the piece. The issue, which also features a playlist selection from Channel 4 newsreader Jon Snow, is released on Friday

The QUIETUS
www.thequietus.com

● Music website **The Quietus** is teaming up with the Branchage Film Festival for a live soundtrack event this month. Animagica takes place on December 17 at St Leonard's Church in London, with Icelandic quartet Amina providing a live accompaniment to animations by German filmmaker Lotte Reiniger

News media

Radio playlists

Radio One

A list:

30 Seconds To Mars Kings And Queens; 30H3 Feat. Katy Perry Starstruck; Cheryl Cole Feat. Will I Am 3 Words; Chipmunk Look For Me; Chuckie & Lmfao Let The Bass Kick In Miami Beach; Florence & The Machine You Got The Love; Jay-Z Feat. Mr Hudson Young Forever; Kesha Tik Tok; Lady Gaga Bad Romance; Lily Allen Who'd Have Known; Mini Viva I Wish; Mumford & Sons Winter Winds; Muse Undisclosed Desires; Paramore Brick By Boring Brick; Rihanna Russian Roulette; Robbie Williams You Know Me; The Prodigy Invaders Must Die; Timbaland Feat. Soshy & Nelly Furtado Morning After Dark; Wiley Feat. Chew Fu Take That

B list:

50 Cent Feat. Ne-Yo Baby By Me; Alicia Keys Doesn't Mean Anything; All Time Low Damned If I Do Ya (Damned If I Don't); Cascada Fever; Green Day 21st Century Breakdown; Iyaz Replay; Julian Casablancas I Wish It Was Christmas Today; Lostprophets Where We Belong; Passion Pit Little Secrets; Plan B Stay Too Long; Shakira Did It Again; Sidney Samson Feat. Wizard Sleeve Riverside (Let's Go); Take That Hold Up A Light; The Saturdays Ego; The Temper Trap Fader; Vampire Weekend Cousins

C list:

Alexandra Burke Broken Heels; Biffy Clyro Many Of Horror (When We Collide); Eminem Feat. Drake & Lil' Wayne Forever; Esmee Denters Admit It; Fightstar A City On Fire; Justin Bieber One Time; One Republic All The Right Moves; Paloma Faith Do You Want The Truth Or Something Beautiful; Paolo Nutini 10/10; Simian Mobile Disco Feat Beth Ditto Cruel Intentions

r-Upront:

Delphic Doubt; Grizzly Bear Two Weeks; Yeasayer Ambling Alp

Radio Two

A list:

Dionne Bromfield Ain't No Mountain High Enough; George Michael December Song (I Dreamed Of Christmas); Michael Buble Hold On; Norah Jones Chasing Pirates; Paloma Faith Do You Want The Truth Or Something Beautiful; Pet Shop Boys All Over The World; Pet Shop Boys It Doesn't Often Snow At Christmas; Pixie Lott Cry Me Out; Robbie Williams You Know Me; Rod Stewart It's The Same Old Song; Take That Hold Up A Light

B list:

Dame Shirley Bassey The Performance; Elio Pace What A Day; Katherine Jenkins Angel; Leddra Chapman Story; Richard Hawley Open Up Your Door; Rox No Going Back; Seal I Am Your Man; Sir Terry Wogan & Aled Jones Silver Bells; Susan Boyle I Dreamed A Dream; Thea Gilmore That'll Be Christmas; Whitney Houston I Look To You

C list:

Barbra Streisand If You Go Away (Ne Me Quitte Pas); Barry Manilow Christmas Is Just Around The Corner; Bob Dylan Christmas In The Heart; Davy Knowles Coming Up For Air; Gurrumul Gurrumul History (I Was Born Blind); Robinson First Time; The Soldiers A Soldiers Christmas Letter

Capital

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys;

Beyonce Broken Hearted Girl; Black Eyed Peas Meet Me Halfway; Cheryl Cole Fight For This Love; Chipmunk Oopsy Daisy; Jason Derulo Whatcha Say; Jay Sean Feat. Lil Wayne Down; Jay-Z Feat. Alicia Keys Empire State Of Mind; Jls Everybody In Love; Kesha Tik Tok; Lady Gaga Bad Romance; Pixie Lott Cry Me Out; Rihanna Russian Roulette; Shakira Did It Again; Taio Cruz Break Your Heart

B list:

Alexandra Burke Broken Heels; Alicia Keys Doesn't Mean Anything; Backstreet Boys If I Knew Then; Britney Spears 3; Cheryl Cole Feat. Will I Am 3 Words; Chipmunk Feat. Talay Riley Look For Me; Esmee Denters Admit It; Florence & The Machine You Got The Love; Janet Jackson Make Me; Leona Lewis Happy; Miley Cyrus Party In The Usa; N-Dubz I Need You; Robbie Williams You Know Me; Sugababes About A Girl; Westlife What About Now; Whitney Houston Million Dollar Bill

Absolute

A list:

30 Seconds To Mars Kings And Queens; Florence & The Machine You Got The Love; Muse Undisclosed Desires; Muse Uprising; Snow Patrol Just Say Yes; Stereophonics Innocent

B list:

Biffy Clyro Many Of Horror (When We Collide); Biffy Clyro The Captain; Daughtry What About Now; Foo Fighters Wheels; Journey Don't Stop Believin'; Kasabian Underdog; Mumford & Sons Winter Winds; Owl City Fireflies; The Rolling Stones Wild Horses; The Temper Trap Fader

C list:

Doves House Of Mirrors; Green Day 21st Century Breakdown; Ian Brown Just Like You; Lily Allen Who'd Have Known; Pet Shop Boys All Over The World; Taken By Trees Sweet Child O' Mine; The Big Pink Dominos

6Music

A list:

Basement Jaxx My Turn; Darwin Deez Constellations; Depeche Mode Fragile Tension; Ellie Goulding Under The Sheets; Fionn Regan Protection Racket; Frankie & The Heartstrings Hunger; Mumford & Sons Winter Winds; Passion Pit Little Secrets; School Of Seven Bells Half Asleep; The Drums I Felt Stupid

B list:

Black Rock Ain't Nothing Like You (Hoochie Cool); CB's Misdemeanour; Chapel Club Surfacing; Chew Lips Slick; Delphic Doubt; Devendra Banhart 16Th & Valencia Roxy Music; Doves House Of Mirrors; Ian Brown Just Like You; Julian Casablancas I Wish It Was Christmas Today; Richard Hawley Open Up Your Door; Silversun Pickups Substitution; Simian Mobile Disco Feat Beth Ditto Cruel Intentions; Slow Club Christmas (Baby Please Come Home); Them Crooked Vultures New Fang; Yeasayer Ambling Alp

The Heart Network

A list:

Alexandra Burke Feat. Flo-Rida Bad Boys; Black Eyed Peas I Gotta Feeling; Cheryl Cole Fight For This Love; Jls Everybody In Love; Kings Of Leon Sex On Fire; Leona Lewis Happy; Michael Buble Haven't Met You Yet; Taio Cruz Break Your Heart; Westlife What About Now; Whitney Houston Million Dollar Bill; X Factor Finalists You Are Not Alone

BBC Four to screen Latin Music USA in the new year

BBC charts Latin impact in ambitious music project

Television

By Paul Gorman

THE NEW YEAR WILL SEE THE BROADCAST of one of the BBC's most ambitious musical projects to date.

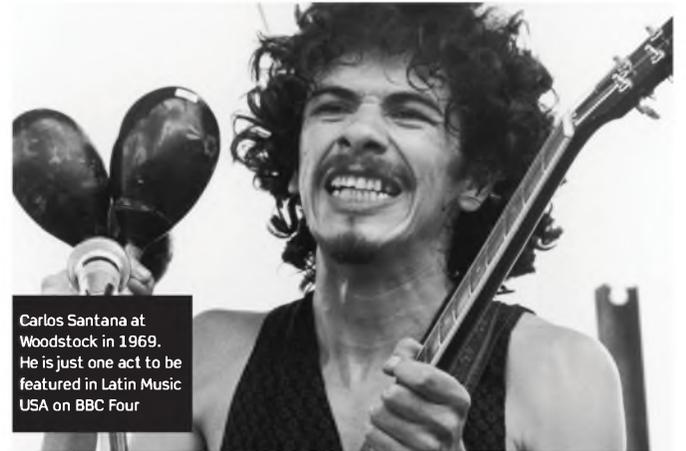
Two years in the making, Latin Music USA is a four-hour investigation into the influence of music from South America and the Caribbean over the last six decades on contemporary pop, rock, jazz, reggae, hip hop and dance. The first episode is screened by BBC Four on January 29.

Shot in a number of locations, including Cuba, Mexico, Puerto Rico, Miami, New York, Los Angeles and Tucson, the documentary studies the crossover of genres from salsa and mambo to Afro-Cuban jazz and reggaeton.

BBC TV head of music Mark Cooper says that his department first investigated the idea six years ago. When it emerged that US broadcaster WGBH – with whom the BBC collaborated on the epic songwriting series *Dancing In The Streets* in 1995 – was developing a programme along similar lines, resources were pooled.

The documentary has already been shown in the US, but Cooper stresses that it is substantially different from the UK version. "The two sets of films have different scripts, voiceovers and, in several areas, different content," Cooper says.

The BBC team, headed by series producer Jeremy Warre, was wholly responsible for the third episode, which focuses on the salsa phenomenon, while WGBH created the other other three, which cover the New York and Miami scenes and



Carlos Santana at Woodstock in 1969. He is just one act to be featured in Latin Music USA on BBC Four

the music emanating from the US border with Mexico.

"Those three were dramatically recast by Jeremy," says Cooper, who would not be drawn on the budget but confirms that the partners shared costs on a pro-rata basis in terms of their input. "We added 10 minutes of material to each, which changed the US episodes substantially," he says.

Latin Music USA features archive footage dating back to the pre-Second World War period, live performances from events such as Woodstock and the Grammy Awards and interviews with Latino superstars Jennifer Lopez, Ricky Martin and Carlos Santana as well as US music executive Tommy Mottola.

There is also input from Desmond Child – who has written hits for Martin and Shakira – and producer Emilio Estefan, who steered his wife Gloria to international success.

"In terms of scale and budget, this is one of the biggest musical

projects to be shown on BBC Four," says Cooper.

Meanwhile, filming is under way for *Metal Britannia*, the eighth documentary in the BBC's popular *Britannia* strand, which is scheduled for broadcast in February.

After the initial screening, the programme will be scheduled on a single evening in March with the three most recent *Britannias*: *Pop*, *Prog and Synth*. "We're really excited about this; together they offer an entire history of British rock in the Seventies," says Cooper.

His department is also preparing for the seasonal return of *Top Of The Pops*, which will be broadcast on BBC One on Christmas Day between 2pm and 3pm and on New Year's Eve between 6.30pm and 7.30pm.

"On Christmas Day we'll revert to the traditional format of the show being a party culminating in the current number one, while New Year's Eve will be more of a review of the charts year," says Cooper.

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Do judge this book by its (record) cover...

SONY MUSIC IS GETTING BEHIND the publication of a lavish new book celebrating the work of artist Alex Steinweiss – the man who created the record cover – by hosting the launch party at its central London offices.

Aged 23 Steinweiss produced the first illustrated paperboard record sleeve in 1940 for Columbia Records as an alternative to the standard plain brown paper wrapper. Within months Columbia's record sales had escalated by more than 800% as a direct result of his use of modern typography and vivid illustrations.

Steinweiss, who is still a practising fine artist in Florida, went on to produce distinctive covers for thousands of

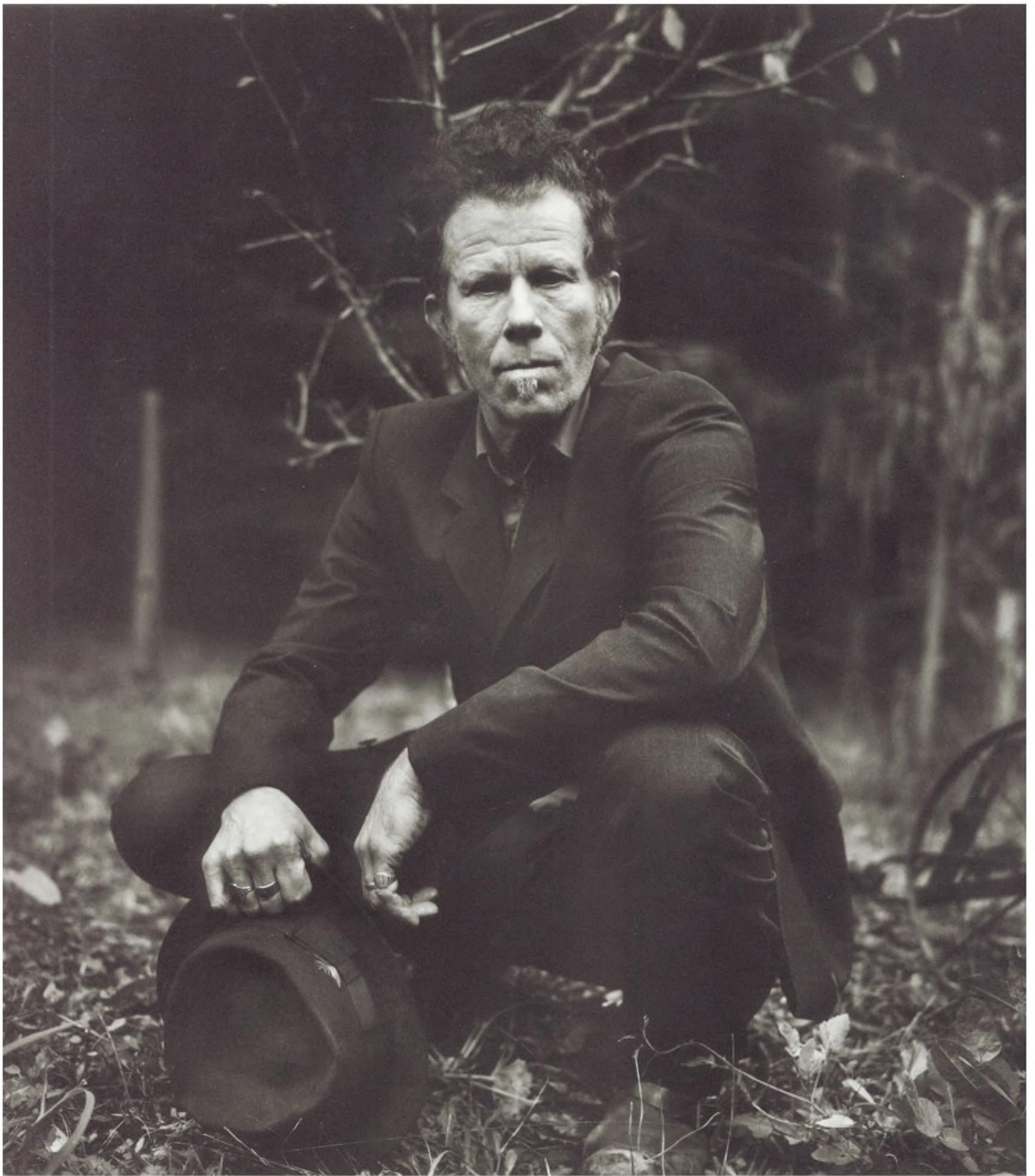
classical, opera, jazz, country and rock'n'roll releases, initially as Columbia's art director and then for such labels as Decca and London.

"I love music so much and I had such ambition that I was willing to go way beyond what the hell they paid me for," says Steinweiss. "I wanted people to look at the artwork and hear the music."

Hundreds of his sleeves are reproduced in loving detail in the new book *Alex Steinweiss: Inventor Cf The Modern Album Cover* from art publisher Taschen. There is an ultra-limited edition of 100 containing an exclusive signed print (for £650) and 1,400 signed by the artist (£300 each).

Sony's decision to launch the book at its London HQ tonight (Monday) was the idea of Columbia managing director Mike Smith. "We're really proud of the histories of our labels, and it seemed a good fit to celebrate such an amazing book at Columbia's London home," says Smith.

"Without Alex the album cover as we know it today would never have happened. He revolutionised the way that recorded music was presented to the public and his influence impacted everyone who worked in the field of design. His vision is felt through to today and is something that all of us in Columbia strive to do justice to every day with all of our artwork."



*Anti- Records wishes Mr. Tom Waits a Happy Birthday this December 7th.
Thank you for enriching our lives beyond measure Tom, we love you.*

ANTI-

Photo: Jean-Baptiste Mondino

News live

Box Score Live events chart

GROSS (£)	ARTIST/EVENT Venue	ATTENDANCE	PROMOTER
2,187,309	COLDPLAY Phoenix Park, Dublin	34,372	MCD
1,509,134	COLDPLAY Hampden Park, Glasgow	35,011	DF Concerts
226,200	MICHAEL BALL Royal Albert Hall, London	6,032	Live Nation
83,850	MICHAEL BALL Bournemouth International Centre	2,580	Live Nation
60,938	MICHAEL BALL Guildhall, Portsmouth	1,875	Live Nation
53,300	MICHAEL BALL Colston Hall, Bristol	1,640	Live Nation
31,292	DAVID GRAY O2 ABC, Glasgow	1,250	DF Concerts
27,000	TEEL PANTHER O2 Shepherd's Bush Empire, London	2,000	Live Nation
26,400	TEEL PANTHER O2 Academy, Manchester	2,400	Live Nation
19,629	METRONOMY The Forum, London	1,454	Live Nation

The Box Office Chart is compiled using data supplied to *Music Week* by promoters throughout the UK and Ireland and covers the period September 13 - 19, 2009. Given the timescales in which the grosses are reported, the chart will always be somewhat historic, but we will endeavour to print the most up-to-date information. Anyone wishing to include their box office data should contact gordon@musicweek.com

Tixdaq Ticket sales value chart

pos	prev	artist	dates
1	NEW	LEONA LEWIS	13
2	1	LADY GAGA	13
3	NEW	ROD STEWART	7
4	6	X FACTOR FINALISTS	33
5	14	PINK	12
6	4	PAUL MCCARTNEY	2
7	3	MICHAEL BUBLE	8
8	11	MUSE	3
9	7	BON JOVI	10
10	9	DEPECHE MODE	8
11	2	SNOW PATROL	10
12	19	WHITNEY HOUSTON	10
13	10	JINGLE BELL BALL	2
14	NEW	STEREOPHONICS	9
15	NEW	JLS	10
16	15	THEM CROOKED VULTURES	7
17	18	THE PRODIGY	12
18	NEW	FLORENCE + THE MACHINE	7
19	20	LIY ALLEN	10
20	13	GREEN DAY	2

tixdaq.com - Live entertainment intelligence

See more Tixdaq and Hitwise charts at musicweek.com

Hitwise Secondary ticketing chart

pos	prev	artist
1	1	JLS
2	2	MICHAEL BUBLE
3	NEW	LEONA LEWIS
4	3	MUSE
5	NEW	ROD STEWART
6	5	LADY GAGA
7	4	ROBBIE WILLIAMS
8	NEW	KISS
9	8	PINK
10	6	SNOW PATROL
11	9	BON JOVI
12	18	WILL YOUNG
13	17	STEREOPHONICS
14	NEW	PAOLO NUTINI
15	12	JINGLE BELL BALL
16	NEW	PAUL MCCARTNEY
17	13	PARAMORE
18	10	FLORENCE & THE MACHINE
19	NEW	JOHN MAYER
20	NEW	ISLE OF WIGHT FESTIVAL

Experian Hitwise

Events sector asks for assistance in wireless sell-off

Live transmits SOS call for frequency compensation

Events

By Gordon Masson

CAMPAIGNERS ARE STEPPING UP THEIR EFFORTS to secure government assurances that funding will be available to help the live events sector replace wireless equipment rendered useless by the proposed sale of radio frequencies.

As much as £100m will be needed to replace radio mics, in-ear monitors and related equipment which relies on wireless technology if the sale of frequencies used by the likes of theatre, festivals and concerts goes ahead as expected next year.

Save Our Sound already has the support of unions and industry organisations that represent more than 2.5m people in the UK, but with communications watchdog Ofcom due to deliver a statement about proposed compensation early in the New Year, the campaign is hoping to attract some high-profile names to the cause.

"The main reason for forming Save Our Sound was the urgency of this issue," says campaign spokesman John Steven. "Ofcom is due to make a further statement

about funding in 4-6 weeks, but quite simply the sale of these radio frequencies will affect all wireless equipment used for live events, leaving the people who hold that equipment - small hire companies, theatre groups, bands - having to find the money to pay for brand new equipment."

Save Our Sound is trying to ensure that if the proposed sell-off does proceed, then the live events business is at least taken care of as part of the multi-billion-pound deal.

Steven cites one West End theatre company as an example. "They have £4m of equipment that will need to be replaced, but they simply don't have the money to do that overnight," he says.

"The Government is set to make billions from the sale of the radio frequencies used by the live events sector, so pledging perhaps to put aside a few per cent of that to fund the replacement of equipment rendered useless by the sell-off would be a good idea. Some might call it a no-brainer, as this is no fault of the industries who use the spectrum that is being sold," says Steven.

With the likes of Harvey Goldsmith, the Concert Promoters

Association, the National Operatic and Dramatic Association, Equity, the Musicians' Union, the Royal Shakespeare Company, the National Union of Journalists and even the Professional Footballers Association supporting the campaign, Save Our Sound has also seen the funding issue reach Parliament with a prominent peer raising the potentially disastrous development in the House Of Lords.

"This will literally affect everyone so we're hoping to add the support of the record companies and some prominent artists now," continues Steven. "The Government is going to make billions from the sale of this radio frequency to the likes of Vodafone, so it's not unreasonable that the people and businesses it is going to hit are decently compensated."

"If we don't get a deal in place, then the record companies, hire companies, bands, festival promoters, production organisers, you name it are going to somehow have to come up with millions of pounds to replace their current wireless equipment, so it's important that people act now to add their voices to Save Our Sound."

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AEG in student search SPC targets a leap to arenas

AEG LIVE IS LOOKING FOR THE crème de la crème of students to participate in a new internship scheme that will throw the youngsters in at the deep end at one of the UK's biggest promoters.

The company is opening the door for students throughout the UK to compete for the chance to secure two six-month internships at the AEG Live headquarters in London.

As part of the scheme, the successful candidates will work alongside Loud Sound managing director Jim King, who co-promotes the RockNess festival in Scotland and who will mentor the interns throughout their time at AEG Live.

"I can't think of a better opportunity for anyone looking to get a head start in the music and events industry," says King. "We're expecting a very high standard and want to find some dynamic young people to come in and learn the business."

In addition to promoting RockNess, King's company is also

involved with such events as Bestival and Creamfields.

"They'll get the opportunity to work alongside me across a wide range of festivals that we manage as well as being right at the heart of AEG, a company that has a tremendous events operation that tours some of the biggest acts in the world," adds King.

To qualify for the internship, candidates must be aged 18 or above and in full-time education in the UK. As part of their recruitment efforts, King and his colleagues are urging interested students to register on the RockNess website as ambassadors for the festival in June.

King says the effort that participants put into RockNess - which will be paid work - could help decide who the winners of the internships will be.

"They don't necessarily have to be entrepreneurial, but they will need to prove that they are resourceful," says King.

LONDON-BASED PROMOTER SPC is on the lookout for acts capable of selling out arena-sized shows, as the company continues to expand.

Founded by Matt James and Mark Kemp in Essex four years ago, SPC moved to London in early 2008. One year on, the company has been acquired by Marshall Arts and has an eye on national tours.

"The deal with Marshall Arts was signed earlier this year but we've spent a lot of time over restructuring to get everything just the way we want it," says James.

"SPC will remain its own entity and the company will focus strictly on promoting. We will still work with all the agents, but the difference to us is that we can plug into the infrastructure of Marshall Arts and AEG for finance if we need to, as well as marketing support and accountancy if we need backup."

SPC made its name promoting acts including Glasvegas, La Roux, Friendly Fires, Red Light Company and The Maccabees.



"We started off in Essex doing about one gig a month and expanded to Cambridge and Hertfordshire, so it was very regional. Then we moved that to covering the south-east and onto shows across the whole of the south," explains James.

"We still intend to concentrate on the south of the country, as we don't want to tread on any toes and we want to get a good grasp and knowledge of our markets, but we're looking to do some tours in 2010 and maybe some arena shows."

Among the acts that SPC has confirmed business with next year

are Goldhawks, Freelance Whales, Ellie Goulding, Daisy Dares You and AVI Buffalo.

Taking SPC's promoting to a new level of risk with bigger shows does not worry James. "In Barrie Marshall and his team at Marshall Arts we have an amazing resource," states James. "Everything that comes out of his mouth is a manual for promoting. He is a fantastic person to have on your side if you have any questions and fortunately we share the same ethos that when it comes to working with artists, quality is better than quantity."

Gastro plans eclipse Putney's Halfmoon

Venues

By Gordon Masson

ONE OF LONDON'S MOST IMPORTANT GRASS-ROOTS VENUES is facing closure after its brewery owner decided to call time on nearly 50 years of live music in favour of redeveloping the site as a gastropub.

The Halfmoon in Putney has been putting on live music since 1963 and counts the likes of The Rolling Stones, U2, The Small Faces, Ralph McTell, Badly Drawn Boy, Kate Bush and hundreds of others among the acts who have performed in the pub's 200-capacity back room.

Current landlord James Harris has been a tenant of brewery owner Young's for a decade and, despite claiming to have an agreement that is not due to expire until August 2012, he has been told to leave the premises by the end of January so that it can be redeveloped.

"Thankfully the weight of public opinion might be softening Young's stance as there has been a huge outcry about the decision to close the Halfmoon," says Harris.

"Three years ago I was told that this was Young's top-performing tenancy, but three weeks ago they told me that the format was not working and they want me out by January."

Harris says that The Halfmoon hosts music a minimum of six nights per week but, with the threat of eviction hanging over his head, he is determined to bring the curtain down in style.

"The Halfmoon has been an important stepping stone for artists such as Kasabian, Imogen Heap, The Wombats, Newton Faulkner, Mr



Hudson, Amy Macdonald, Natasha Bedingfield and even Jamie Archer from The X Factor, who has been kind enough to support our Save The Halfmoon campaign," says Harris.

"The Halfmoon is an engine room for rising bands throughout the UK, who are now running out of quality venues to play. But we could easily join a growing list of music venues that have closed and that would be another blow to music and culture in London."

Among the acts confirmed to appear at The Halfmoon in the coming weeks are Ralph McTell, The Wonder Stuff, I Am Kloot, Hank Wangford, Simon Fowler and Chris Difford.

A spokesman for the brewery blames the venue's woes on Harris. Claiming Young's "has worked extensively with Mr Harris over the past 24 months to help him manage his debts and business more effectively", he adds, "We have also invested circa £200,000 in the pub during this period, including £20,000 on a new kitchen in September. Sadly, Mr Harris has allowed his financial position to worsen to the extent that he now owes us over £100,000."

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Coalition promotes incidental live clause

THE MUSICIANS' UNION IS UNDERTAKING a marketing campaign to encourage premises to host live music events, regardless of whether they have a licence to do so or not.

Far from being a controversial move, however, the MU push is in partnership with the British Beer and Pub Association and PRS for Music, with the backing of the Department for Culture Media and Sport, the Local Government Association and the Local Authorities Coordinators of Regulatory Services (LACORS).

The various organisations have collaborated to produce a leaflet publicising the fact that premises can put on small-scale live music without needing to apply for a licence. According to the guidance for the Licensing Act 2003, no licence is needed for "incidental music" where the music is not the main reason for people attending the venue.

In addition to publicising the incidental music provision, the working group is also distributing information about how venues can use the recently introduced minor variations process to add live music to their licence quickly and at low cost.



"Pubs and restaurants are often wary of putting on live music at their venues because they think that they will need to change their licence or fill in a lot of paperwork," observes MU assistant general secretary Horace Trubridge.

"In reality, the guidance for the Licensing Act 2003 allows for music to take place without a variation of the licence where it is not the main reason people are attending the venue – it does not have to be a bureaucratic nightmare."

DCMS licensing minister Gerry Sutcliffe states, "Background music played by a live band, a singer or a solo musician can really bring a venue alive and there is an abundance of talented musicians in the UK who are keen to perform. I hope the work done in promoting the existing exemption for incidental music will lead to many more venues putting on live acts."

Trubridge adds, "It may well be that a venue that tries out live music through the incidental music provision then decides it is worth applying for a licence, but we want them to realise that this is not necessary from the start."

"I hope the work done in promoting the exemption for incidental music will lead to many more venues putting on live acts"

GERRY SUTCLIFFE, DCMS

Live news in brief



● **The Feeling** (pictured) are returning to the scene of their early career by launching a new festival in the French Alps. The quintet are organising the Little World Festival in the town of Meribel and are claiming it will be the world's most scenic festival. The band hit upon the idea as some of their earliest gigs were as an unknown act playing in ski resorts. Also confirmed on the bill for the March 13-19 event are Sophie Ellis-Bextor, Fiction Plane, Ed Harcourt, Sinead and the Dawnbreakers, Graham Goldman and Glenn Tilbrook.

● Secondary ticketing company **Seatwave** says it recorded year-on-year revenue growth of 70% for the third quarter of 2009. The company does not publish its financials but says that the number of people using the site to trade in tickets is up 155% on last year and it expects those figures to keep growing thanks to new partnerships with the likes of MTV and HMV. Seatwave founder and CEO Joe Cohen comments, "It's great to see that the live entertainment industry continues to flourish and help boost the economy during a difficult 18 months"

● The Twang, Purescence, Kid British and the Codrington Velvet Club have been added to the bill of this weekend's **Versus Cancer concert** at the MEN Arena in Manchester. The December 12 event will be the fourth annual fundraising concert for Versus Cancer, which splits the money between local cancer charities. Also confirmed to perform at the gig are Happy Mondays, Snow Patrol, Tim Booth, Jim Glennie and Larry Gott, Andy Rourke and Peter Hook.



Book Now!

Tues 16 Feb

To avoid the New Year VAT increase, all readers of Music Week need to book their seats/tables for the music event of the year The BRIT Awards 2010 with MasterCard – NOW!
Tuesday 16th February 2010, Earls Court 1, London.

Please contact Steve Clements on 020 7803 1367 or email steve.clements@bpi.co.uk for further detail and ticket prices.

News digital

Digital news in brief

- **Spotify** says it now has 6m users across six European markets: half of whom are in the UK. It also reveals that users spend an average of 94 minutes a day on the service
- Chinese digital music firm **Hurray!** has announced that it will acquire online video portal Ku6
- Analytics firm **Sysomos** reports that 7.4% of fan pages on **Facebook** are based around musicians. For fan pages with more than 1m followers, the share of music-based sites rises to 16.7%
- **Absolute Radio** reports 6.3m listening hours streamed live in October. This puts it ahead of Radio 1 (5.58m hours) and Radio 2 (4.61m) in live streaming hours
- Digital music sales in the last quarter in **Japan** were down 1% in volume terms but up 4% in value terms according to the Record Industry Association of Japan. PC downloads grew 14% to 1.2m units while mobile full-track downloads also grew by 6% to 36.8m. Master ringtones, however, were down 1.2% to 38.4m units
- **Nokia** projects its handset sales will increase 1.0% this year, giving it a 38% share of the global handset market
- **Analysys International** estimates that **China's wireless music** business generated 6.4bn yuan (£564m) in Q2 this year, with China Mobile controlling 80% of that figure
- **Sony Music** and **CBS Outdoor** are running the UK's first **digital outdoor** ad campaign. The new album from **Chris Brown** (right) will be promoted for two weeks on the largest HD ad screen in Europe in London's Westfield centre, playing album tracks when the ad runs
- **IMobile** will power the Meteor download service in Ireland, where 1.4m DRM-free tracks are available for PC and mobile download
- **Sony** has announced that its **SingStar** karaoke console game, launched in 2004, has sold 20m units

New services

- **Playgrub** is an open-source service that lets users create playlists from web pages that they can play through Playdard.
- **PlaylistNow.fm** is a Paris-based service that allows users to compile playlists by typing in details of what mood they are in. It pulls in audio from pre-existing streaming sites and users can share playlists on social networks

Apps round-up

- **I Am T-Pain (iPhone - £1.79)**
Smule says that more than 10.2m Auto-Tune recordings have been made using its I Am T-Pain app for the iPhone
- **Robbie Williams Racing (iPhone - £1.79)**
A 3D motorbike and buggy racing game based in the Mojave Desert, it features Robbie album tracks and remixes, in-game commentary from the singer and behind-the-scenes videos

Mflow uses rewards to drive recommendations and empowers users as sub-retailers

Go with the Mflow, reap the reward

Launches

By Eamonn Forde

MFLOW IS A NEW UK-BASED music download service that sees empowering users as sub-retailers as the best way to crack the recommendation and discovery conundrum.

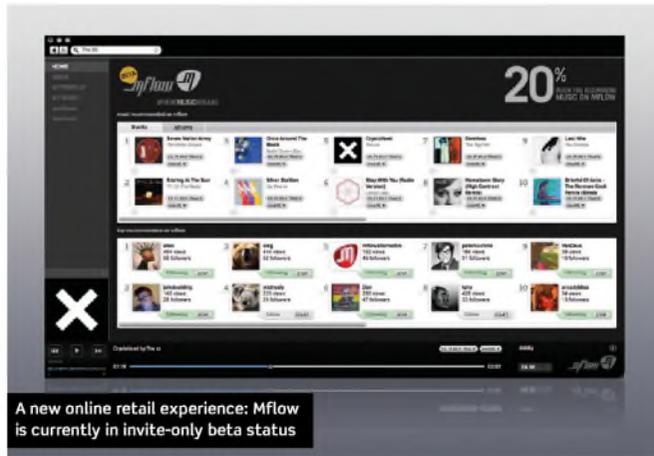
In development for 18 months, it has just launched in invite-only beta and plans to go public early next year.

By meshing music discovery, sub-retailing and social networking, it rewards users who trigger MP3 purchases with a 20% share of the retail price. This 20% commission will go into a user's digital wallet to buy downloads with.

Mflow marketing director Atan Burrows says, "Mflow is a new online retail experience; the key difference is that it is a retail experience that rewards fans recommending music to their friends."

The majority of tracks will be available DRM-free and encoded at 320kbps. While it will match iTunes by charging £0.79 per download, it will also have different price tiers depending on the licensing terms it has with each of the labels. Users can play a 30-second clip of any track, but they will only be able to play recommended tracks in full once before being prompted to buy them.

Mflow currently has deals in place with two of the majors -



A new online retail experience: Mflow is currently in invite-only beta status

Universal Music and Sony. Burrows says that it is close to completing a deal with Warner Music and has also signed up a range of independents, including Beggars and Domino, in direct deals rather than through Merlin.

The significant missing piece, of course, is EMI. Burrows could not confirm when EMI would license content other than to say his company was "in negotiations" currently. "We are expecting to go live early next year with three of the majors and the bulk of the independents," he says. "We want to go live when we break the threshold of having 80% of the music sold in the UK."

The service is wholly funded by a single investor - Russian media company and broadcaster TNT. "Its ethos is about capturing the youth

market and has really taken the lead on this in Russia," says Burrows.

The company also has on its advisory board Tony Wadsworth (BPI chairman and former CEO of EMI Music UK & Ireland), Korda Marshall (founder of Infectious Records and former MD of Warner Brothers Records UK) and Tim Clark (co-founder of iemusic, Robbie Williams' management company).

Burrows feels that it is essential to have industry representatives on the advisory board to ensure the service meets the needs of labels and publishers as much as it meets the needs of consumers. "It is all too easy to focus on the consumer and ignore the industry - and vice versa," he says.

The service will add new features in the next few months and artist-powered recommendations is something the company hopes to develop further. "The plan is to set up channels that will be curated by individuals that people will recognise," explains Burrows. Artists will be able to set up their own recommendation profiles and be able to track and communicate with the fans who recommend them the most.

"A professional user will have a slightly different arrangement with us and they will work on a case-by-case basis," Burrows suggests. "In most cases these credits will accumulate and can be distributed elsewhere - such as giving them to their fans on Mflow. We are still working through how that will work in each case, but the general idea is that the credits will flow back into the system."

Mflow will run on an invite-only basis for the next few months, with plans to open to the public by March. It will be UK-only for at least its first year.

"We have very ambitious plans for the UK," concludes Burrows. "We are hoping to get a couple of hundred thousand users by the end of next year. What we are doing is taking social media tools and putting them inside a digital retail experience, allowing people to share music legally."

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MOG targets Access success with US rollout

MUSIC-CENTRIC SOCIAL NETWORK MOG has launched its MOG All Access streaming and download service in the US and plans a UK rollout before May next year.

The service launched on the same day that MySpace Music arrived in the UK (see page 3) and *Music Week* was supplied with a preview MOG All Access account.

Costing \$5 (£3) a month, All Access has more than 6m tracks from all four majors and hundreds of independents. Entirely browser-based, the user interface is clean and slick. Most critically for a market where consumers demand no streaming or buffering delays, it is very fast.

Belying its social networking foundations in 2005, the discovery elements are very strong, working on a crowd-sourcing basis. Alongside MOG's bespoke playlists and selections from musicians including Paul McCartney, Brian Eno and TV On The Radio, user-generated playlists are also available.

The algorithm the site runs on



Sneak preview: the MOG interface is slick and includes a 'lyrics' button

drives the most popular playlists to the top of the rankings, while users can choose to follow fellow subscribers who have similar tastes, allowing them to tailor their music discovery.

When playing songs, a "lyrics" button can be activated to open up the words to that particular track. Users can also post, in one click, what they are currently listening to on their Facebook and Twitter profiles. When selecting an artist, the service publishes a list of other

users who have played that artist either recently or frequently. Users can then click on their profiles to see what else these users are playing and recommending.

Additional elements include artist-specific pages containing biographies, photos and user posts. While All Access is primarily a subscription-based, ad-free streaming service, it does offer click-through download purchases from Amazon MP3.

All Access is undoubtedly

launching in a crowded market. However, MOG CEO David Hyman says that it "already stands out".

"We're the largest network of music blogs online, reaching 10m unique visitors per month," he explains.

The consumer proposition it is perhaps closest to is that of the recently relaunched Napster, most notably in the price point. Napster, however, takes a blended approach and bundles unlimited streaming with five DRM-free downloads for \$5/£5 a month. MOG All Access does, however, significantly undercut Rhapsody's \$14.99 (£9) fee.

As with Pandora and Spotify, MOG All Access regards mobile apps as a critical next step in its evolution. According to Hyman, it has an app in development, with plans to launch it during the first quarter of 2010.

"We believe the future of music consumption is cloud-based, not downloads," concludes Hyman. "And we have the right product to prove it."

News publishing

BASCA awards the best of the classical world



Honoured: Sir John Tavener

MORE THAN 200 CLASSICAL COMPOSERS and their publishers attended BASCA's seventh annual British Composer Awards at the Law Society in Chancery Lane last week.

The PRS for Music-sponsored ceremony, which celebrated exceptional new works in 13

different categories, was hosted by BBC presenters Sara Mohr-Pietsch and Andrew McGregor and recorded for subsequent broadcast on Radio 3.

Sir John Tavener was among those who picked up an award for his liturgical work *Ex Maria Virgine* from former Radio 3 controller, now managing director at the Barbican, Sir Nicholas Kenyon CBE.

Flapdoodle and Seven for Sonny, two specially-commissioned works by jazz composer John Surman, also received a first public airing as performed by the critically-acclaimed saxophone quartet Brass Jaw.

"This is the only awards ceremony of its kind in the UK," says BASCA chairman Sarah Rodgers. "It provides a rare but welcome opportunity for composers, who are by and large a solitary bunch, to get to meet each other."

Copenhagen act Volbeat ink worldwide contract

EMI deal dances to Danish beat

Deals

By Chas de Whalley

THE SIGNING LAST WEEK OF A WORLDWIDE DEAL with premier Danish rock band Volbeat signals a shift in EMI Music Publishing's approach to continental European talent, according to president of European creative Guy Moot.

The agreement with the Copenhagen four-piece, who recently signed a recording deal with Universal in Germany, is the first to be overseen by Moot since he took on additional European responsibilities alongside his ongoing role as UK president.

"As a major international publisher we respect local markets and repertoires," says Moot. "But as domestic sales in smaller countries take a battering, we need to look across the region to identify those acts or writers with real cross-border potential and then recruit EMI's



Vol call: Ole Dreyer (EMI Denmark), Roger Faxon (EMI chairman/CEO), Michael Poulsen (Volbeat), Dan McCarroll (EMI US), Stefan Gullberg (EMI Scandinavia), Jonas Fjelding (Volbeat manager), Guy Moot (EMI Europe), Thomas Bredahl, Anders Kjøholm and Jon Larsen (Volbeat)

international network to help them make connections Europe, the UK and ultimately the US."

Moot became aware of Volbeat on a visit to EMI's Danish office shortly after he was promoted to his pan-European A&R position in April. He was immediately impressed by the band's songs which he describes as "like a cross between Johnny Cash and Slipknot".

"Knowing they'd just signed to Universal I immediately enlisted our German company to contact their management. Meanwhile, somebody at our Spanish office had been blown

away by them at the Download Festival so they had Spain on the line, too," he continues.

Although this is the first international deal Moot has negotiated in his enhanced role, he is quick to credit the groundwork undertaken by Scandinavian MD Stefan Gullberg and Danish senior creative manager Ole Dreyer-Wogensen.

"The Scandinavians are ahead of the game. They have small markets and so they're always targeting music which could sell internationally," he says.

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Susan Boyle's "I Dreamed A Dream"

No. 1 Album UK, US & Australia

Congratulations

to Steve Mac & all at Rokstone Music



News diary

ON THE WEB THIS WEEK

INTERNET GIANTS UNITE AGAINST DIGITAL ECONOMY BILL

Carl Barron: "Mandelson's amendments to Copyright Law could make Britain a rogue state as amendments to any copyright material could seriously jeopardise the intellectual rights of the developer. Copyright protected-material is a global law which most countries have to abide by. If Britain seeks to alter this then the formula, be it music or otherwise, is at serious risk."

EVANS MOVE LEADS TO

RADIO 2 RESHUFFLE



Chris: "Well, that's this household signing off R2's morning slots from henceforth."

ALL OVER FOR MININOVA

John Matthews: "If the entertainment industries had actually made the effort to embrace the internet in the first instance, sites like Mininova wouldn't have flourished in the first place."

Jive continues to bloom

UNEARTHED

DAISY DARES YOU IS TO LEAD the continued revival of the Jive Records label next year with the release of her debut album in spring.

The London teenager became the first artist signed to the label last year after Sony announced the reformation of the Jive brand, with UK operations headed by former EMI A&R executive Nick Burgess. Her signature was quickly followed by that of Chipmunk, who was first out of the gates with his debut last month.

"Although she was the first artist signed to Jive we wanted to take our time with Daisy," says RCA marketing manager Ben Townley. "The important thing with Daisy has been making people aware she is a real star and a long-term artist for us."

The Sony/ATV-published artist is currently the subject of some early ground work for next year's assault, with a string of live shows introducing her to the media and fans. The dates have included performances at Jo Whiley's Little Noise sessions at the Union Chapel and the UK pre-



DAISY DARES YOU

Cast list

Management:

Neale Easterby, Laura Singer and Richard Ramsey, Empire.

A&R

Nick Burgess, Jive

Live

Emma Banks and Summer Marshall, CAA

Radio

Mark Murphy and Nick Goree, Sony

Publishing

Rak Sanghvi, Sony/ATV

Marketing

Ben Townley, RCA.

Press

Sundraj Sreenivasan, Supersonic PR

TV

Jacqui Quaife, Jacqui Quaife PR

Online

Talia Kraines, XOXO Promotions

Regional

Lynn Swindlehurst, Sony

Sales

Greg Lawton, Sony.

miere of Twilight Saga: New Moon, where she was the only artist not to feature on the soundtrack to perform.

"It was too late for Daisy to make it onto the soundtrack, but the organisers loved her and wanted to involve her at this early stage," says Townley.

Jive will get the ball rolling on the campaign in January with the radio service of lead single Number One Enemy, which will be released on February 22.

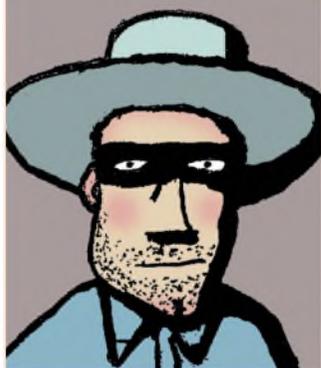
This will be followed by a second single, Rosie, on May 17 leading into the album's release the following week. This activity will be backed up by dates with labelmate Chipmunk throughout February.

Townley says the label is looking to target the 16- to 18-year-old female demographic initially before taking it to an older age group.

A cover feature on *Super Super* magazine will run this month as well as ones to watch support from Q. She will join the line-up of Q's New Artists for 2010 gig in January alongside Polydor artist Ellie Goulding.

stuart@musicweek.com

Dooley's Diary



It's like the credit crunch never 'appened...

IF YOU CALL YOUR LABEL CASH

MONEY there's really no excuse for throwing a rubbish party with warm supermarket-brand beer and wilting sandwiches. So, naturally, when the Cash Money crew hit the UK, very little expense was spared. In a celebration rumoured to have cost north of £100k, 500 guests, including **Rihanna, Alexandra Burke, JLS and more Island executives than you could shake a diamond-encrusted stick at**, enjoyed free-flowing champagne until the wee small hours

courtesy of label co-founders Bryan "Birdman" Williams and Ronald "Slim" Williams. Jay Sean, who is signed to the label in the US, arrived in a Rolls-Royce Phantom before giving a performance of his recent

American number one hit Down. Take note, Christmas party planners: we like this... Slightly tighter on budget, thank goodness, was **PPL's annual Christmas Drinks** in London last

Friday where one of the guests of honour was Gary Brooker of Procol Harum, whose A Whiter Shade of Pale was number

one in the PPL top 75 of the last 75 years. Our picture shows PPL chairman Fran Nevvklia sharing a tippie with Brooker and Lady Martin (wife of Sir George) who is chairman of one of the charities that PPL supports - The Young Persons Concert Foundation... EMI staff can rest assured that **Guy Hands is spending time listening** to the company's music catalogue. In a 20 questions piece in the *FT* last Friday the Terra Firma boss revealed what was on his iPod and, surprise surprise, virtually all his choices were

EMI acts, ranging from The Beatles, Coldplay and Queen to Katy Perry and Lily Allen, but sadly no Robbie Williams... It might have been **slim pickings for UK acts** in the Grammys nominations last week, but that did-

n't stop the pupils and staff at the **Brit School** from celebrating. Former students accounted for a trio of the nominations as Adele once again found herself up for best female pop performance and Imogen Heap continued her love affair with her US audience with nods for best pop instrumental performance and best engineered album... Talking of the Croydon campus, **jazz trumpeter Christian Scott** brought his own Grammy-nominated talent to the school recently. As pictured above,



the 26-year-old New Orleans native held a workshop with 40 music students, where he got the pupils thinking about the cultural boundaries of music, and jazz, in particular. Brit School music director Elizabeth Penney says the workshop's atmosphere was "magical". Christian caused a real stir, it seems... **David Joseph** really has been thinking about a campaign to highlight the **real value of music** for a very long time. In *Music Week's* review of the year back at the end of 2007 when asked what he was most looking forward to, the Universal UK boss wrote, "A pan-industry value-of-music campaign." Well, now it's happening...

Which former Universal artist, dropped by his label last year, could soon be putting pen to paper with another of the major's label subsidiaries?... For anyone who has ever thought **Suggs** has a face like a back of a bus, well, you may have a point. This impressive specimen pictured above - a 1962 Routemaster no less - was

recently kitted out by the marketing gurus at Union Square music to follow the band's UK jaunt around the country in a Magical Mystery Tour fashion. It is, apparently, causing quite a stir with fans when it turns up, as this photo completely fails to demonstrate... **The Hackney Colliery Band made heads spin** at the launch of restaurant/live venue Caponata in Camden last week, by playing dirty brass band versions of hip hop tunes such as ODB's Got Your Money and Blackstreet's No Diggity. Highly recommended, as is the rather flashy-looking venue... **Sony/ATV had every excuse for a celebratory party** the other week as its staff and songwriters gathered with other industry names at The Penthouse in London's Leicester Square. Pictured (l-r) are

Sony/ATV songwriter Eg White and the publisher's managing director Rak Sanghvi... Dooley would like to wish **Sony Music COO Paul Curran** the best of British as he gets on his bike to take on the Nile Cycle Challenge next month. Paul is pedalling to

raise much needed funds for Nordoff-Robbins Music Therapy and Childline as he braves the heat and the mossies along the route from Luxor to Aswan. Donations can be pledged by visiting www.justgiving.com/Paul-Curran...



Features

SYNC, THEN SWIM

With brand tie-ins now commonplace for both major-label and independent acts, record labels are keen to dedicate their resources into making this potentially lucrative revenue stream work for all parties

Sync

By Nicholas Johnstone

AN ARTIST USING A WAITROSE TV COMMERCIAL as the springboard for her debut album – 10 years ago, the idea was virtually unimaginable. But as traditional revenue streams run increasingly low integrated brand and music marketing campaigns have come to the fore.

Long gone are the days when music simply played an incidental role in TV advertising or a major brand would only align itself with key established acts such as Michael Jackson or the Spice Girls.

With sync fees falling, brands are increasingly moving toward the use of lesser-known artists and the result is the emergence of ever more inventive sync tie-ups that often involve a multi-faceted and multimedia approach to boosting both the brand and the identity of the artist.

The Waitrose Christmas campaign, for example, sees classical crossover singer Camilla Kerslake becoming the veritable voice of Waitrose: she re-recorded an album track for the TV ad, she will be performing in their stores and singing at Waitrose-sponsored events. Plus, her debut album will be promoted on shop floors.

By thinking creatively together, both labels and brands are benefiting in new ways from deals, a trend accelerated by the growth of digital. For example Open Up Your Door, a track from Richard Hawley's current album Truelove's Gutter, appears in a TV ad for Häagen Dazs, which was launched in October and brokered by specialist music agency Stealth. But the link between music and brand does not end there – a follow-on campaign has been devised to excite and prolong interest by allowing fans to enter a competition to win a year's supply of ice cream. To have a chance to win they must submit love stories via Facebook in a bid to further inspire Hawley's songwriting.

Reflecting on the Mute act's tie-in with Häagen Dazs, EMI senior director of brand partnerships for Europe Bob Workman says he believes the deal represents a perfect brand partnership. "As great as the TV commercial is," he says, "we cannot sit back and assume that it will instantly introduce millions of people to Richard Hawley, so the work being done beyond the sync is designed to proactively help a wider audience discover Richard's music."

Following its award-winning collaboration with ad agency Fallon for the use of Phil Collins' In The Air Tonight in Cadbury's Gorilla TV campaign, EMI Publishing's sync team EMI Creative has been busy pitching for further Cadbury's campaigns. A result of those negotiations has been the birth of a particularly close synergy of brand and music. The deal saw Cadbury commission, record, and release a track from Ghanaian MC Tinny on a specially established label, Glass Half Full Records. In a bid to reinforce its fair trade links with the country, Cadbury asked specialist agency Pitch & Sync to find an authentic Ghanaian act.

Such synergies benefit both brands and rights holders: EMI Publishing provided its songwriter Paul Epworth for the job who went on to write a track and record it with local Ghanaian musicians, which was then released with remixes in November. EMI Publishing vice-president of sales Melanie Johnson says artists are increasingly receptive to such hook-ups. "It's something we're really focusing on here – proactively pitching ideas," she says.



Another high-profile result of EMI's focus on its writers and composers penning music for third-party use came in the summer with a tie-up between Calvin Harris and Coca-Cola for a pan-European TV ad campaign.

Harris was commissioned to write and record the song Yeah, Yeah, Yeah, La, La, La for the Coke campaign, a version of which was then included on his second album.

Pitch & Sync creative director Alex Lavery, who brokered the deal with MC Tinny, says: "The days of large sync fees are becoming a thing of the past and it was refreshing to see a new deal brought to the table and all stakeholders working hard to make the deal happen."

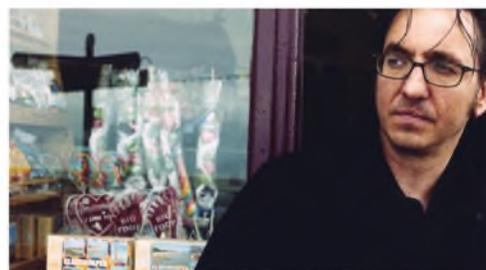
Through every party thinking creatively, it seems brands and labels can be aligned in a win-win scenario. "Before putting a track on an advert, we always take the brand through the possibilities, whether it's getting a new artist to record a song or making a remix," says Dominic Caisley, director of music at specialist sync agency Stream. "It's something that's increasing and music companies' attitudes have changed significantly."

According to Universal head of TV, radio, and advertising Marc Robinson, who suggested the Kerslake record for Waitrose, they are nearing a Holy Grail of perfect synergies. "When a record company gets together with an ad agency normally, the wish list has everyone requiring different things," he says. "Everyone seemed to be on the same page with the latest deal."

Historically, majors have been more proactive than independents in seeking tie-ups with brands, but indies are making ever-more proactive moves to realise the revenue potential of music syncs. Moshi Moshi, Wichita Recordings, Because Music and Bella Union have recently come together to market their artists to brands with a new start-up called IMU. It aims to score lucrative partnerships for labels which operate without specialist staff.

The aim is to offer an independent equivalent to the dedicated sync arms at majors. "It's something that indies haven't been able to touch," says IMU founder Ruth Clarke. "They haven't really had any kind of scale and I think a lot of their experiences of brand hook-ups haven't been particularly positive. We do all the heavy lifting on behalf of the label."

Deals have historically been thin on the ground for Moshi Moshi, a situation label co-founder Michael McClatchey wants to change. "There's always been an inherent distrust of brand partnerships from indie labels,"



PICTURED

Ads the way to do it: (clockwise from far left) Camilla Kerslake is using the Waitrose Christmas campaign to help launch her career, Cadbury's new ad contains a specially-written track from Paul Epworth and MC Tinny, while activity beyond Richard Hawley's recent Häagen Dazs sync is centred on Facebook contributions from fans

he says. "I think they're now wiser to the changes in the music industry. It doesn't have the same stigma attached to it that it might have done 20 years ago and I think labels will actively seek this kind of thing."

Unlike many independents, Ninja Tune has been quietly exploiting brand partnerships for 10 years. Its most recent tie-in allows The Heavy to gain unusual levels of exposure through a Playstation TV ad, which has led to the label re-releasing the track – originally a B-side – as a single and commissioning a remix. The Playstation logo will be present across all formats.

"Our goal is to try and make the tie-in as visible as possible for the record buying public," says Ninja Tune licensing manager Dean Bryce. "I think we're probably leading the way for the independents as it currently seems to be a major-label-dominated field, but that will change as more labels exploit the opportunities that are out there."

Indeed, McClatchey says these opportunities are more attractive thanks to the proliferation of interactive media, which has pushed campaigns beyond simple poster promotions and TV ads. "Working with brands, if they're the right kind of brand, doing the right kind of thing, can enhance your marketing campaign," he says. "It doesn't need to detract from the credibility of the artist or tarnish it, as long as you're clever about what you do."

It seems the key is in finding effective synergies that work for the artist's own brand as well as the brand being advertised. And as these deals become both more elaborate and more integrated, the parties must work closely to tailor a campaign that works to everyone's benefit.

According to Warner Music UK senior VP of artist partnerships Paul Craig, using the right artist multimedia campaigns is vital. "Where appropriate, it can be very useful for an artist," he says. "You shouldn't do anything that conflicts with your artist in terms of how they want to be perceived. "In the past it's been quite one-dimensional, but when it gets exciting is when you can do multi-level, multi-platform opportunities. It's on everyone's minds and it should be."

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"If it's the right kind of brand it doesn't need to tarnish the credibility of the artist, as long as you're clever about what you do"

**MICHAEL MCCLATCHEY,
MOSHI MOSHI**

PICTURED LEFT

Indie spirit: Ninja Tune's The Heavy are one of a growing number of independent acts to benefit from high-profile TV ad syncs

Features

NOUGHTIE GIRL

Hailed by some as one of the artists of the decade, there is no doubt that, despite her visa troubles and no shortage of controversy, 2009 has been another vintage year for the million-selling Lily Allen

Artists

By Christopher Barrett

"FOR ME, LILY IS THE ARTIST OF THE DECADE." Not everyone will agree with Parlophone president Miles Leonard's bold assertion, but few can argue that when it comes to the last year, in terms of profile, sales and acclaim, few artists have come close to Lily Allen.

With barely a day going by during 2009 without Allen's impish face uncompromising opinions filling gossip columns and celebrity blogs, it has been easy to forget just how successful she has been at the day job.

Aside from reality TV creations, Lily Allen is responsible for the best-selling album by a UK artist this year. She is an artist that does not only write, record and perform her own material in considerable style but one that has proved more than able to steal the limelight without the aid of a ubiquitous TV franchise.

From the outset of the year, Allen has made a considerable impact on the albums and singles charts. In January, three years after the arrival of her million-selling debut *Alright, Still*, Parlophone released the first single from her follow-up set *It's Not Me, It's You*. Having been well serviced at radio, *The Fear* resonated with Allen's fans and instantly ended her chart hiatus in style as the track raced to its summit. To date, *The Fear* has gone on to sell more than 475,000 copies in the UK.

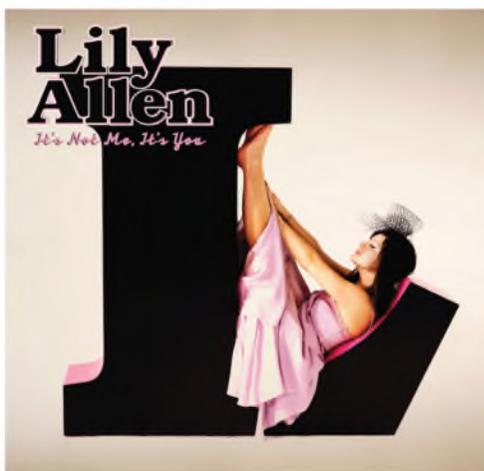
"The *Fear* going straight in at number one really indicated to us the strength of the album and Lily's writing," says Leonard. "The reaction we got to *The Fear* in terms of lyrical content, style and direction, from fans and critics alike, was so strong that it really was a pivotal moment. It made us feel that all our belief in the record was being proved right. There was never any sign of there being that difficult second album syndrome with Lily, when we were finishing and mastering the album it felt to us that every track on it was a single."

It's Not Me, It's You has easily passed double platinum with UK sales close to 700,000, while collectively the four singles it has generated – *The Fear*, *Not Fair*, *22* and *Who'd Have Known* – have so far this year shifted just short of 950,000 units in the UK. Indeed, according to Leonard, it was

Allen's intention from the outset to record an album of songs that were all strong enough to stand up as singles in their own right.

According to Parlophone head of A&R Jamie Nelson, the level of quality throughout *It's Not Me, It's You*'s 12 tracks meant that almost any strategy in terms of the ordering of singles would have proved successful.

"The songs are so strong that you could have dropped the singles in any number of orders and they would have still worked," says Nelson. "That is just the nature of the way Lily writes; she likes to set the bar very high, she doesn't focus on producing album tracks, she focuses on writing great songs."



"There was never any sign of difficult second album syndrome with Lily. When we were finishing and mastering the album it felt that every track on it was a single"

MILES LEONARD, PARLOPHONE

In contrast to *Alright, Still*, which featured an array of contributors, *It's Not Me, It's You* was entirely co-written and produced by LA-based songwriter Greg Kurstin, something that both Nelson and Leonard believe was key to its success.

"Greg did a brilliant job. He is a real musician and that really compliments the way Lily works. Having one person work throughout helped it become a consistently strong album," says Nelson.

"His involvement was immensely important," agrees Leonard. "From the early stages Greg really understood the direction and production style that Lily was looking for and they both clicked."

For the teams at Parlophone and Twenty-First Artists, which were appointed to manage Allen in late 2007, one of the key priorities has been building her international profile and sales.

On home turf Allen's acclaimed appearances at the likes of Glastonbury and her current UK arena tour, which has included her biggest headline shows yet, have cemented domestic success. But internationally, Allen's much publicised wrangles with US Immigration have frustrated her progress in the territory.

Despite Allen being forced to postpone a US tour and cancel an appearance at the MTV Music Awards in Los Angeles after her US work visa was revoked, Nelson believes that Allen's reputation in the US and beyond stands her in good stead.

"The one thing that is most important somewhere like the US is to maintain critical credibility and I think in all of the right places she is seen as being a real and genuinely great artist," says Nelson.

"I look at somewhere like Australia and they are heading for triple platinum. Considering Lily has only spent limited time there, to achieve that sort of success is incredible," says Leonard. "Obviously we have been held back with the US as a result of the visa issues, but elsewhere she has worked incredibly hard and we are reaping the benefits of that."

But fresh controversy came knocking in September when Allen's vociferous use of social media saw her confront not only her fanbase but consumers as a whole, fellow artists and the wider music industry.

Frustrated by the Featured Artists Coalition's tempered approach to the issue of online musical piracy, Allen was moved to post a blog entitled *Idontwanttochangetheworld*, in reference to FAC member Billy Bragg's song *A New England*. She used it to shake up the debate on how best to tackle P2P filesharing by suggesting that the FAC did not speak for the whole artist community.

"The debate on digital music piracy is reaching a critical point as Peter Mandelson and the Government move to legislation that will tackle unlawful filesharing," wrote Allen. "The industry's had a say, the ISPs have had a say and some artists, through the Featured Artists Coalition, have had a say. But I don't agree with them. Do you?"

While it stirred artists such as Alesha Dixon, Mark Ronson, Glasvegas, the Futureheads and Keane to join the debate, Allen's comments were met with vitriolic abuse from consumers. As a result Allen withdrew her MySpace blog and closed down her Twitter account with the words, "I am now a neo-luddite. Goodbye." In so doing Allen slammed shut a door on a medium that had played such a key role in launching her career.

But Leonard, for one, thinks she will be back embracing the social networks before long. "Her comments were misunderstood by a lot of people and it then became an open forum to attack Lily. All she talks about is finding and nurturing new artists and the whole issue of filesharing was not about her getting any more money, it was about having an industry to invest in new artists."

"Who is to say she won't go back to Twitter or MySpace? They play an important role and she has used them to great effect across the campaign. She has got a lot out of them and they have got a lot out of her."

Aside from the sales and the controversy there has also been no shortage of critical acclaim. Recent months have seen Allen pick up a disparate array of awards of varying credibility, from being voted festival fitty at the UK Festival Awards to being presented with best track at the *Q* awards for *The Fear*. But looking ahead to 2010 Leonard only has eyes for the big prize.

"This album has been a huge success for Lily in many ways, not just in terms of sales but in terms of positioning her as one of the best bright young songwriters and performers of the decade. We will work the album through to *The Brits* where I hope she will be acknowledged. She certainly deserves it."

chris@musicweek.com

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Features

THE DIGITAL DECADE

From the launch of Napster to the arrival of Spotify, the past 10 years have seen the music industry forced into an unparalleled process of change and innovation. As we head into 2010 the challenges ahead provide scope for yet more breathtaking invention

RIGHT
1999-2009:
Shawn Fanning
spawned Napster,
exchanging MP3s
via dial-up
modems, and
within 10 years,
millions of people
were consuming
music using
3G-enabled
mobile phones

Digital

By Eamonn Forde

WHEN SHAWN FANNING UNLEASHED NAPSTER in 1999 its arrival rocked the music industry to its very foundations. And a decade on, the impact of the peer-to-peer service is still being felt.

The past decade of digital music has been the story of "free"; from illegal and unlimited free (Napster 1.0) to legal and unlimited free or "as free" (as illustrated by the likes of Last.fm, We7, Spotify and Comes With Music).

Piloting between these two extremes has been the music industry's greatest challenge but it has also triggered its greatest period of innovation.

"Although as an industry we didn't immediately embrace the possibilities created by new technology, we've developed an increasingly sophisticated understanding of the opportunity," says Warner Music International SVP of commercial strategy Eric Daugan. "In the last few years especially, we've been at the forefront of new ways for people to interact with entertainment content. At the core of that change is our ability to understand and deliver what music fans want. The relationship between artist and fan remains at the heart of the music business."

This is borne out by the fact that this year has seen record levels of download sales in the UK - 108m digital singles and 11m digital albums in the first nine months of this year according to BPI numbers. While the singles chart is almost exclusively digital (98% of Top 40 sales are downloads), the industry is still trying to figure out how to sell in volume rather than have albums cherry-picked by consumers for whom digital is a source of liberation.

Some services, however, are driving bulk sales and suggest hope for the future. Madeleine Milne, eMusic Europe managing director, says, "More than 60% of our sales are full album sales. The key lies in encouraging our customers to buy in bulk through our editorial content, recommendation engine and the site's easy navigation."

But to fully understand the extent of the challenges facing the music business in the next decade, we must go back 10 years to the birth of the digital music market.

Napster and the death of the old certainties

The story really begins in June 1999 when Napster emerged. The MP3 format had existed since the late 1980s, but Napster provided the exchange network that allowed users to share and download each other's songs. In Napster, the music industry was presented with a format it had not invented, meshing with a distribution channel it did not control.

"No-one knew what could happen if you opened the floodgates of unlimited distribution," says senior marketing manager Dan Nash at Napster UK. "It also took the industry a while to understand that the internet is a place where consumers can dictate the way they want products to be and they will find ways around solutions they don't like such as DRM."



2003: the pieces fall into place

With the technological infrastructure in place and digital portability brought to the mainstream via the iPod, 2003 was a watershed year. Under new owners, Napster relaunched as a licensed service, showing that it was possible for illegal sites to cross the floor. The "Big Bang" for digital music came, however, with the launch of the iTunes Music Store in the US. Legal services pre-date iTunes, but none had its impact - illustrated most by the fact that it still controls around 80% of downloads in the UK. By linking with the iPod, it made digital music a seamless experience for consumers and, in doing so, brought the idea of legal downloading to the masses.

The mobile industry also had its "Big Bang" year in 2003 upon the arrival of 3, the UK's first 3G network. This paved the way for wireless over-the-air downloads and data-rich streaming services. With the launch of MySpace that year, the power of social networking for the music industry became apparent. Here was a site that allowed unsigned and new acts to circumvent old media channels and reach a mass audience and the only things they had to invest was time and talent. MySpace kick-started a wave of DIY services, products and platforms, all of which helped push music and music discovery further up the consumer agenda.

The following year, both iTunes and Napster launched in the UK. The snowball effect resulted in the first Official UK Download Chart, a clear statement by the music industry that the age of legal downloading had arrived. Piracy, however, remained a serious concern for all copyright holders and 2004 was when the BPI began legal action, in what it termed a "last-resort" option, against UK serial uploaders.

Despite the piracy threat, digital gave the independents a whole new set of opportunities and a range of distribution services sprung up to help them stake their claim in this emerging market. The UK managing director of digital distribution company IODA Pete Dodge says, "Digital distribution has taken away a lot of the costs and

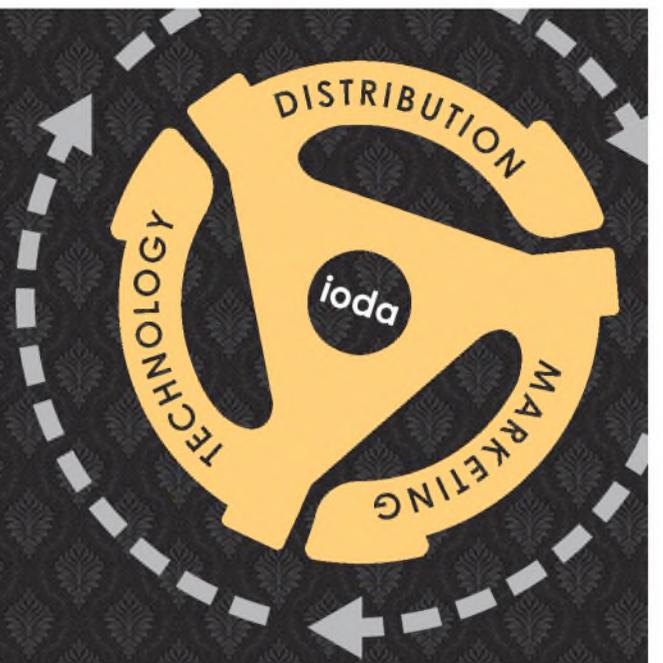
"It took the industry a while to understand that the internet is a place where consumers dictate the way they want products to be..."

**DAN NASH,
NAPSTER**

Left: Willing on the wall Garib, Berkeley's Crazy in 2006 was the first single to reach number one on download-only



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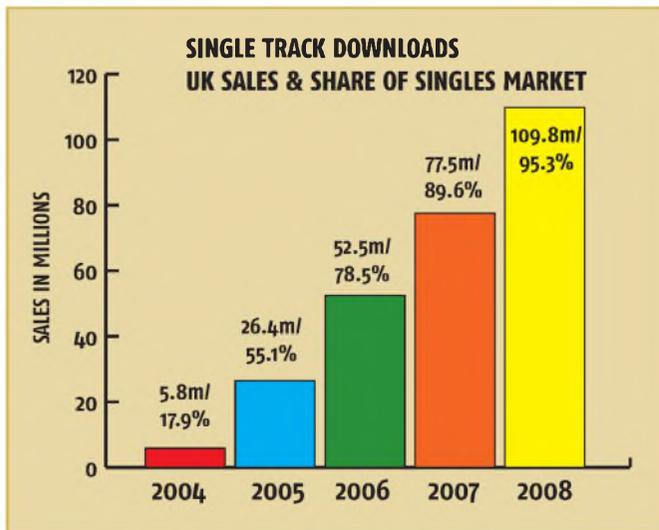
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Source: Official Charts Company (2009)



“Sourcing and discovering new music is easier, listening to and purchasing music is simpler, moving and sharing music is commonplace...”

**ROB WELLS,
UNIVERSAL**

constraints that were associated in making independent catalogues available to the consumer, let alone making them available on a global platform. Digital enhances the opportunities to be able to create and meet demand for independent catalogues.”

Up to this point, digital music was primarily an audio-only experience, so 2005 can be seen as the year it exploded into colour as two key visuals-based platforms arrived. YouTube did for online video what iTunes had done for downloads, creating a simple user experience and breaking the monopoly of old media channels including Top Of The Pops and MTV. And while music had long played an important part in video games, it existed in the background. The launch of Guitar Hero that year, and Rock Band the following year, placed music front and centre, making it the pillar that gaming could be built around rather than sitting atop it.

By 2006, the BPI reported that 78% of all singles sold in the UK were done so digitally and the following year saw the chart rules changed as a result. Singles no longer required a release on a physical format to count towards the chart, representing a sea change in industry thinking as a response to market and consumer forces.

Music goes “free”

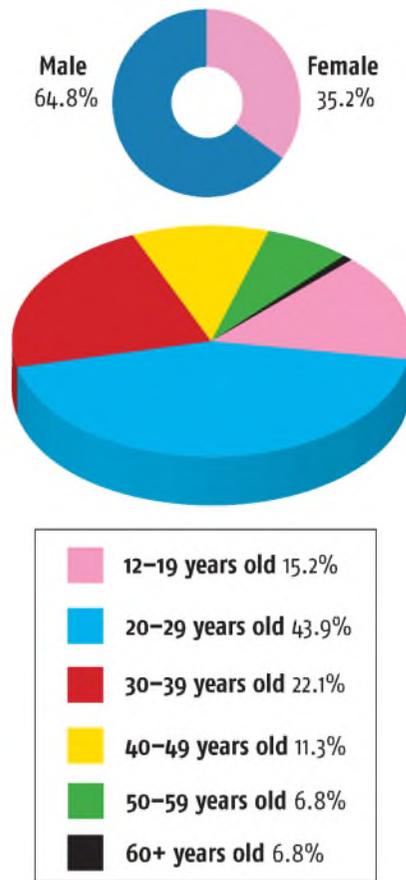
In 2007, the issue of “freeing” music manifested itself in three very different forms. While the independents had backed DRM-free music from the off, the major labels held on to it. A deal between iTunes and EMI that year, however, set in motion the dismantling of DRM and eventually the other majors followed suit. In 2008, UK-based 7digital became the first service to offer DRM-free downloads from the independents and all four majors across Europe. Soon after, Amazon MP3 arrived in the UK.

In 2007 ad-funded and ad-supported services such as We7 and SpiralFrog came online. In response to P2P and a change in consumer thinking and behaviour, these services were legal responses to the rise of “free”, using ad revenue to pay rights holders for the use of their music.

Finally, perhaps the most significant leap in the movement towards “free” was Radiohead’s release of *In Rainbows*. Out of contract with EMI, the band announced their new album was available for anyone to download at a price point they could choose themselves – including free. The band also took pre-orders for a limited-edition £40 boxed set of the album. While Radiohead

have never made public how many times *In Rainbows* was downloaded, they did sell 100,000 copies of the boxed set. This album’s release stands as the flashpoint of the “freemium” movement in music – offering certain content

DIGITAL CONSUMERS 2008



Source: TNS Worldwide Entertainment/BPI

for free in a controlled environment and using that to upsell consumers to a premium product tier.

Music goes mobile and into the cloud

While 40% of mobile handsets were music-enabled in 2007, it took (once again) Apple to really take things into the mainstream. The first-generation iPhone arrived that year and became a must-have device in the same way the company’s iPod had five years earlier.

The next year saw the arrival of the iPhone 3G as well as the opening of the Apple App Store, paving the way for the music industry and artists to create whole new formats and ways of consuming music. While Apple deserves praise for creating three critical step changes in the music business – the iPod, iTunes and the iPhone – other mobile companies were innovating and responding to changes in the market. Towards the end of 2008, mobile market leader Nokia launched its Comes With Music offering in the UK, bundling unlimited downloads into the cost of a handset.

Last year also saw the arrival of a service that, more than any other, represented the shift in thinking away from ownership of music and towards cloud-based access to music. Swedish-based Spotify launched in invite-only beta in late-2008. Also symbolising whole new ways to access and distribute content, SoundCloud emerged out of private beta at the same time.

Spotify CEO and co-founder Daniel Ek argues that access and ownership can comfortably coexist. “There will always be a place for ownership,” he says. “But as access to content improves, I think we’ll see many more people move towards this model. I love my vinyl and I love finding whatever I want to hear on my mobile. What’s important is giving fans the widest variety of choice.”

Dave Haynes, UK manager of SoundCloud, believes digital in 2009 has taken us to the next critical step change after the arrival of iTunes. “Apple made buying and owning music as digital files a mainstream activity,” he suggests. “But I think during the next decade we’ll see owning digital files replaced by access to streaming music. The link is the new MP3.”

Making financial sense of the trend towards “free”

that a service like Spotify represents will shape the coming years for the industry. 7digital marketing manager Alex Corradi says, “Free or the ‘freemium’ model has changed the way we consume music. In addition to paying for music, the expectation is that new tracks and albums be available for free, with a certain level of restriction that is removed at cost, such as Spotify’s premium offer.”

VP of music at Nokia, Liz Schimmel says, “Some of the lines blur right now between ownership and access but consumers ultimately want assurance that their music will be portable and accessible irrespective of coverage, data and caching, etc. Being able to access music and fully build a permanent collection is critical to truly unlocking value for the consumer.”

Preparing for the challenges ahead

While digital has brought new opportunities for the music business, it has shifted consumer expectations and, in doing so, created a range of unexpected new challenges.

“Sourcing and discovering new music is easier, listening to and purchasing music is simpler, moving and sharing music is commonplace,” says Universal Music Group International SVP of digital Rob Wells. “However, this also gives rise to consumers that are more fickle, fanbases that are less loyal and every music fan now being only one click away from the next big thing.”

This year the music industry scored a significant victory by forcing the closure of The Pirate Bay. Meanwhile in the UK, the Digital Economy Bill looks set to implement far-reaching legislative and technical measures to curb persistent copyright infringers online. This, however, must be tempered against the concurrent rise of the Pirate Party and its calls for the legalisation of filesharing. The growth of the Featured Artists’ Coalition adds the important voice of the artists themselves into the filesharing debate and also how rights and intellectual property must be adapted for the digital age.

The move by governments around the world to tackle digital piracy is being welcomed by the music industry. “There is encouraging progress towards legislation that will engage ISPs in curbing piracy,” says an IFPI spokesperson. “But there is a long way to go. ‘Graduated response’ has been put on the statute book in France, South Korea and Taiwan. Governments from New Zealand to the UK are reviewing their laws. Clearly governments are taking the problem much more seriously than they ever did before.”

Milestones were hit this year, with 108m digital singles being sold in the UK in the first nine months of the year and Apple delivering more than 2bn app downloads. Even The Beatles finally embraced digital and new platforms – albeit within the context of a USB release of their remastered albums and the launch of the Beatles: Rock Band video game that allows in-game downloading of Beatles tracks to play along with.

With Apple having opened up the download and apps markets in recent years, healthy competition has arrived in the shape of BlackBerry App World, Nokia’s Ovi and Sky Songs (the first music service from a major ISP). New digital partnerships also emerged such as Channel 4, Universal Music and Orange partnering on the Monkey mobile offering which should set the tone for greater cross-industry collaboration in the future.

With so many models out there, how should the industry spread its bets and ensure it backs the right services? “Don’t try and make sense of them all,” suggests We7 CEO Steve Purdham. “The market will decide what will be the ‘right’ models. The keys will become access, context, scarcity, perceived value and packaging.”

So a decade on from Napster and 2009 appears to be the year when myriad digital opportunities coalesced and the promises of the evangelists at the turn of the millennium started to come good.

The past decade has seen the music industry weather numerous storms; more than any other industry it has risen to the challenges, taken risks and innovated in terms of products and business models. It has been a turbulent and uncertain decade, but the music business must take pride in leading, on behalf of everyone in the entertainment and culture industries, the digital charge.

BELOW
The culmination of a digital-obsessed decade? Radiohead’s “pay-what-you-want” model for *In Rainbows* broke new ground for album releases



Features music :) ally

CHANNEL HOPPING INTO THE FUTURE

The legal intricacies of online music streaming have been a hot topic throughout 2009. The YouTube furore may have calmed down but confusion remains over which of the myriad services will lead the market, who is signing on the dotted line and, most importantly, how serious revenue can be made

Online video

ONLINE MUSIC VIDEO WAS PROVOKING INDUSTRY WRANGLES at the start of 2009, as Google prepared to controversially scrap premium videos from YouTube UK in protest at PRS for Music's licensing demands. But as we head towards the new year, the sector is the cause of much more excitement, even if the burning question of how – or if – it can generate significant revenues for the music industry remains unanswered.

Much of the excitement in certain quarters comes from the imminent launch of Vevo. When it goes live in the US tomorrow (Tuesday), it will represent a major gamble by stakeholders Universal Music Group and Sony Music Entertainment in their attempt to generate revenue from their video catalogues via an ad-supported model, backed by Google's technology.

With US telco giant AT&T signed up as a launch advertiser, Vevo has already provided evidence that premium videos can generate premium advertising revenues. Funding from Abu Dhabi should give the venture financial stability in its early months, too, with Vevo's executive team presumably breathing a sigh of relief that they did not turn to Dubai instead.

But the big question surrounding Vevo is whether it needs all the major labels and key independents to join up in order for it to be a success. At the time of writing, Warner and EMI have not signed on the dotted line, despite periodic rumours that they have been in negotiations. At a time when "unlimited" is a key buzzword for new music services, a video portal limited to just two majors risks losing credibility within the industry, especially when Warner and EMI have been focusing their online video efforts elsewhere.

EMI recently became the first major to sign up with Hulu, the US TV industry's equivalent to Vevo, in that it was launched by NBC, Fox and ABC as a joint venture. It has focused on TV shows for most of its life, but is expanding into music at the same time as its executives publicly mull over the possibility of launching a subscription-based version to complement its existing ad-supported model. A healthy catalogue of music videos would increase the appeal of a subscription-based Hulu, which may explain the company's efforts to court the music industry.

Meanwhile, Warner appears to be putting its weight behind YouTube. That might be seen as a curious move, given the rancour that, until recently, existed between Warner and Google. "Until recently" is key here – the settlement between the two gave Warner plenty of reasons to redouble its efforts once its catalogue was back on YouTube. The major is now responsible for selling its own advertising around its videos on the site, as well as getting more prominent branding for its artists, including links to buy their music and other products.



PICTURED US sites Vevo and Hulu could threaten YouTube's dominance of the music streaming market, despite the latter's big-name tie-ups with the likes of U2

Vevo, Hulu, YouTube: the one common element to all three and their deals with the majors is control. Vevo is run by the labels, which will manage every aspect of how their videos are presented, how advertising is sold around them and how the resulting data is sliced and diced. Hulu is famously proactive when it comes to controlling its content partners' videos, to the extent of banning other commercial sites from embedding Hulu videos unless they sign up as properly-licensed partners. And nobody would dispute the fact that greater control was one of the key reasons Warner got back into bed with YouTube.

Control is all well and good, but what the labels will need to prove in 2010 is that they can turn that control into meaningful revenues. Past experience of such collaborations suggest that this is no sure thing. What is more, it will be intriguing to see how the labels' desire for control clashes with their consumers' desire to share. Universal artist Chamillionaire was recently in trouble for uploading a video to YouTube without disabling the ability for viewers to embed it wherever they liked. If this is a sign of things to come on a wider scale for Vevo, it may be missing a trick.

Interestingly, social features are driving a related-yet-separate boom in online music video: live streaming. It is about artists interacting directly with their fans via online videos. The phenomenon has been hyped for some time – Kyte got in early by working with an array of big names – but it has taken a step forward in recent months through the efforts of

companies such as Ustream and Livestream.

You can think of it as Webcasts 2.0 – if 1.0 were the first wave of gigs broadcast over the internet (think squinting at Madonna in a grainy postage-stamp-sized window that would regularly break for buffering). Recent weeks have seen Foo Fighters, 50 Cent, U2 and Shakira all run webcasts, encompassing everything from full-scale gigs to video and movie premieres. Pixie Lott even live streamed herself getting onto a plane to a promotional gig recently, which is arguably pushing it a bit far.

Besides better and more stable video, the common theme has been social interactivity. Fans logging onto a Ustream gig can chat about what they are seeing in real-time on Twitter or Facebook, with their comments posted in their feeds to encourage their friends to join in. Gigs thus become communal events again, while artists and their labels can get valuable real-time feedback on the performance and the songs.

But here, too, financial matters rear their heads. It is clear from the launch of Vevo that labels see intrinsic value in their artists' videos, while it is equally clear from the live stream events that fans see the interactions around live video of their favourite artists as just as valuable. In both cases, the question is the same: who pays, and how much? 2010 will hopefully give us some pointers.

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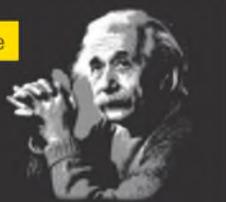


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bookings: 17 days prior to publication).

Key releases

key releases information can be emailed to isabelle@musicweek.com
Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Out this week

Singles

- **The Boy Who Trapped The Sun** Home EP (Polydor)
Debut single
- **Ray Davies feat. Chrissie Hynde** Postcard From London (UMTV)
Previous single (chart peak): Thanksgiving Day (did not chart)
- **Frankie & The Heartstrings** Hunger/Fragile (Rough Trade)
Debut single
- **Goldhawks** Running Away (Vertigo)
Debut single
- **Green Day** 21st Century Breakdown (Reprise)
Previous single: East Jesus Nowhere (did not chart)
- **Katherine Jenkins** Angel (Warner Brothers)
Previous single: Bring Me To Life (74)
- **The Killers** Happy Birthday, Guadalupe! (Vertigo)
Previous single: A Dustland Fairytale (did not chart)
- **Mumford & Sons** Winter Winds (Island)
Previous single: Little Lion Man (24)
- **Music Go Music** Just Me (Mercury)
Previous single: Warm In The Shadows (did not chart)
- **Robbie Williams** You Know Me (Virgin)
Previous single: Bodies (2)

Albums

- **30 Seconds To Mars** This Is War (Virgin)
Previous album (first-week sales/total sales): A Beautiful Lie (7190,447)
- **Agnes** Dance Love Pop (A&M/UMTV)
Previous album: Stronger (35/121)
- **Beardsmith** A Family Christmas (Polydor)
Debut album
- **Chris Brown** Graffiti (Jive)
Previous album: Exclusive (7,938/434,260)
- **Hollywood Undead** Desperate Measures (A&M/Octone)
Previous album: Swan Songs (20/19,171)
- **Snoop Dogg** Malice 'N Wonderland (Interscope)
Previous album: Ego Trippin' (7,993/27,555)
- **Timbaland** Shock Value II (Interscope)
Previous album: Shock Value (19,161/774,905)
- **Neil Young** Dreamin' Man 92 (Reprise)
Previous album: Fork In The Road (8,964/21,642)

Out next week

Singles

- **30H!3 feat. Katy Perry** Starstruck (Atlantic)
- **Beyoncé feat. Lady GaGa** Video Phone (Columbia)
- **Andrea Bocelli** White Christmas (Decca)
- **Michael Buble** Hold On (Reprise)
- **The Ian Carey Project** Shot Caller (3 Beat Blue/AATW)
- **Coldstream Guards** The Great Escape (Decca)
- **Whitney Houston** I Look To You (Arista)
- **Kid Sister** Right Hand Hi (Asylum)
- **Madonna** Revolver (Warner Brothers)
- **Metro Station** Kelsey (Columbia)
- **George Michael** December Song (I Dreamed Of Christmas) (Island)
- **Mini Viva** I Wish (Xenomania/Geffen)
- **Noisettes** Every Now And Then (Mercury)
- **Passion Pit** Little Secrets (Columbia)
- **Pet Shop Boys** Christmas EP (Parlophone)
- **Shakira** Did It Again (Epic)
- **Taylor Swift** Fifteen (Mercury)
- **Vampire Weekend** Cousins (XL)
- **The X Factor winner** tbc (Syco)

Albums

- **Animal Collective** Fall Be Kind (Domino)
- **Badly Drawn Boy** Is There Nothing We Could Do (BDB)
- **Alicia Keys** The Element Of Freedom (J)
- **Paul McCartney** Good Evening New York City (Mercury)

December 21

Singles

- **Bob Dylan** Must Be Santa (Columbia)

Albums

- **Laura Marling** Goodbye England (Covered In Snow) (Virgin)

December 28

Singles

- **Esmee Denters** Admit It (Polydor)



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- **David Gray** feat. **Annie Lennox** Full Steam (Polydor)
- **Mr Hudson** Anyone But Him (Mercury)
- **Wiley** Take That (Island)

Albums

- **30H!3** Want (Atlantic)

January 4

Singles

- **Fan Death** A Coin For The Well (Mercury)
- **Good Shoes** Under Control (Brille)
- **Kaskadee Vs Deadmau5** Move For Me (3 Beat Blue)
- **Justin Bieber** One Time (Mercury)
- **Florence Rawlings** Love Can Be A Battlefield (Dramatico)
- **Simian Mobile Disco** feat **Beth Ditto** Cruel Intentions (Wichita)
- **Jordin Sparks** Don't Let It Go To Your Head (Jive)
- **The Temper Trap** Fader (Infectious)

January 11

Singles

- **Jay-Z** feat. **Mr Hudson** Young Forever (Roc Nation)
- **Kid Cudi** feat. **Ratatat** Pursuit Of Happiness (Island)
- **Lykke Li** Possibility (LL Recordings)
- **Paolo Nutini** 10/10 (Atlantic)
- **One Republic** All The Right Moves (Interscope)
- **Plan B** Stay Too Long (Sixsevenine)

Albums

- **All Angels** Fly Away (Decca)
- **Delphic** Acolyte (Polydor)
Fresh from supporting Kasabian at London's Heaven last week, Delphic's anticipated debut album will be preceded by a third single, Doubt. The band also recently completed a joint headline tour with Two Door Cinema Club for the Kitsuné label, which released their last single, This Momentary. Remixes of Doubt come from Riton, Doc Daneeka, Ramadanman and Kyle Hall.
- **Esmee Denters** Outta Here (Interscope)
- **New Boyz** Skinny Jeans And A Mic (Warner Bros)
- **Vampire Weekend** Contra (XL)
- **Laura Veirs** July Flame (Bella Union)

January 18 and beyond

Albums

- **Alphabeat** The Spell (Polydor) (1/3)
- **Animal Collective** Campfire Songs (Paw Tracks) (25/1)
- **Beach House** Teen Dream (Bella Union) (25/1)
- **Mary J Blige** Stronger (Geffen) (1/2)
- **Cobra Starship** Hot Mess (Atlantic) (18/1)
- **Fyfe Dangerfield** Fly Yellow Moon (Geffen) (18/1)
- **Charlotte Gainsbourg** IRM (Because) (25/1)

Recorded and produced by Beck at his LA home studio, IRM marks his first full-length album endeavour for another artist and the result is Beck's most tender work since Sea Change. With Beck having formulated the lyrics from Gainsbourg's fragmented suggestions and stamping his musical authority onto the project,

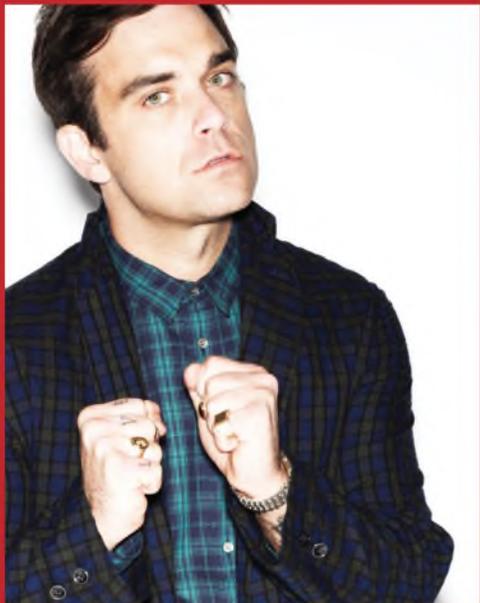
IRM essentially sounds like a Beck album with a guest vocalist. At turns unassuming and exquisite, IRM is nonetheless a lo-fi delight mixing everything from soaring strings, acoustic guitars and harps to a sample of an MRI scanner. High lights include first single Heaven Can Wait, released January 11, which finds Gainsbourg and Beck harmonising, and the sultry 12-bar blues of Dandelion.

www.musicweek.com/reviews

- **Goldfrapp** Head First (Mute) (15/3)
- **Good Shoes** No Hope, No Future (Brille) (18/1)
- **Natalie Imbruglia** Come To Life (Island) (15/2)
- **Keane** The Night Train EP (Island) (8/5)
The Night Train EP features eight new tracks written and recorded during the band's Perfect Symmetry world tour, and includes collaborations with Somali/Canadian rapper K'Naan. The band return to the road next June, in a tour that includes a forest show at the Bedgebury Pinetum, outside the band's hometown of Battle, East Sussex.
- **Los Campesinos!** Romance Is Boring (Wichita) (1/2)
- **Amy Macdonald** Tbc (Vertigo) (8/3)
- **Marina And The Diamonds** Family Jewels (Atlantic) (15/2)
- **Massive Attack** Heligoland (Virgin) (8/2)
- **One Republic** Waking Up (Interscope) (18/1)
- **Florence Rawlings** A Fool In Love (Dramatico) (18/1)
- **Royal Scots Dragoon Guards** The Ultimate Collection (UCI) (18/1)
- **Sade** Soldier Of Love (Epic) (8/2)
- **Sharleen Spiteri** tbc (Mercury) (1/3)

SINGLE OF THE WEEK

Robbie Williams You Know Me (Virgin)



You Know Me was originally scheduled for release on December 14, but was brought

forward by Virgin as it looks to keep momentum rolling at retail. This is an upbeat, Trevor Horn-produced doo-wop pastiche which possesses more instant appeal than its precursor Bodies, which entered the singles chart at number two a couple of months back. The track has already spent three weeks in the Top 40 due to cherry-picked downloads, and this full release is sure to propel the single into the top five while giving Reality Killed The Video Star a sales injection. A smart choice of single which has every chance of becoming something of a Yuletide classic.

ALBUM OF THE WEEK

30 Seconds To Mars This Is War (Virgin)



The third studio album from 30 Seconds To Mars, This Is War arrives at a career high

point for the band, who have spent the past four years touring the world to a punishing schedule. The album was produced by the band with Flood and Steve Lillywhite, who turn in an album that is consistently exciting. Lead single Kings And Queens is leading the campaign around the world, backed by a video shot by band frontman Jared Leto. As a further incentive to encourage physical sales, the album will feature 2,000 different album covers featuring individual photos submitted by fans.

Key releases

Alicia album all keyed up for success



WITH THREE PLATINUM ALBUMS from as many releases, Alicia Keys is a hot property, and a reminder of this fact – courtesy of her incendiary medley on The X Factor eight days ago – helps her upcoming set *The Element Of Freedom* to dominate the pre-release charts of the major retailers. The album leaps 4-1 at HMV, 5-1 at Play and 14-2 at Amazon, where it is bested by Paul McCartney's new live set *Good*

Evening New York City. Macca's long and winding solo career since The Beatles disbanded has seen him record seven live albums and several live videos/DVDs – but it is a mark of his enduring appeal that punters come back for more. As well as taking pole position of the Amazon list, *Good Evening New York City* closes 3-2 at HMV and 4-2 at Play.

One of the first big albums of 2010 is expected to be *The Betrayed*

by Lostprophets. The Welsh band scored a surprise number one with their last album *Liberation Transmission* in 2006. With first single *It's Not The End Of The World But I Can See It From Here* recently reaching the Top 20 and second single *Where We Belong* debuting on the radio airplay chart this week, interest in *The Betrayed* is growing apace, hence the album's promotion to number three at Play,

number seven at HMV and number 14 at Amazon.

Dutch DJ Sidney Samson's excellent single *Riverside* (*Let's Go*) is another debutant in the radio airplay chart and is newly arrived atop our club charts. Small wonder it remains at number one on Shazam's most-tagged chart

Finally, Last.fm's Hype chart includes a top three from Scots rockers Biffy Clyro.

Alan Jones

Top 20 Play.com Pre-release chart

Pos	ARTIST	Title	Label
1	ALICIA KEYS	<i>The Element Of Freedom</i>	Mercury
2	PAUL MCCARTNEY	<i>Good Evening NYC</i>	Mercury
3	LOSTPROPHETS	<i>The Betrayed</i>	Visible Noise
4	DELPHIC	<i>Acolyte</i>	Polydor
5	LIL WAYNE	<i>Rebirth</i>	Island
6	DIANA VICKERS	<i>Diana Vickers</i>	Rca
7	VARIOUS	<i>Twilight: New Moon OST</i>	Atlantic
8	YOU ME AT SIX	<i>Hold Me Down</i>	EMI
9	SUGABABES	<i>Sweet 7</i>	Island
10	NATALIE IMBRUGLIA	<i>Come To Life</i>	Island
11	EMINEM	<i>Relapse: Refill</i>	Interscope
12	VAMPIRE WEEKEND	<i>Contra XL</i>	Recordings
13	LAURA WHITE	<i>Laura White</i>	DCW Records
14	BEASTIE BOYS	<i>Hot Sauce...</i>	Parlophone
15	ALL ANGELS	<i>Fly Away</i>	Decca
16	JUSTIN BIEBER	<i>My World</i>	Mercury
17	MARTINA MCBRIDE	<i>Live In Concert</i>	Sony Music
18	ESMEE DENTERS	<i>Outta Here</i>	Polydor
19	ANDREW LLOYD WEBBER	<i>Love...</i>	Polydor
20	JACK SAVORETTI	<i>Harder Than Easy</i>	De Angelis



Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PAUL MCCARTNEY	<i>Good Evening NYC</i>	Mercury
2	ALICIA KEYS	<i>The Element Of Freedom</i>	J
3	ALL ANGELS	<i>Fly Away</i>	Decca
4	PET SHOP BOYS	<i>Christmas EP</i>	Parlophone
5	NATALIE IMBRUGLIA	<i>Come To Life</i>	Island
6	SUGABABES	<i>Sweet 7</i>	Island
7	GEORGE MICHAEL	<i>December Song</i>	Island
8	LINKIN PARK	<i>Songs From...</i>	Warner Brothers
9	VAMPIRE WEEKEND	<i>Contra XL</i>	Recordings
10	THE BEATLES	<i>Christmas Pack</i>	EMI
11	ANDREW LLOYD WEBBER	<i>Love...</i>	Polydor
12	JACK SAVORETTI	<i>Harder Than Easy</i>	De Angelis
13	FLORENCE RAWLINGS	<i>A Fool...</i>	Dramatico
14	LOSTPROPHETS	<i>The Betrayed</i>	Visible Noise
15	DELPHIC	<i>Acolyte</i>	Polydor
16	SAMANTHA FOX	<i>Greatest Hits</i>	Sony
17	CORINNE BAILEY RAE	<i>The Sea</i>	Virgin
18	JIMMY BUFFETT	<i>Buffet Hotel</i>	Mailboat
19	ROB LANE	<i>Merlin Series 2 OST</i>	Moviescore Media
20	LAURA VEIRS	<i>July Flame</i>	Bella Union



Top 20 Shazam Pre-release chart

Pos	ARTIST	Title	Label
1	SIDNEY SAMSON	<i>Riverside</i>	Data
2	IYAZ	<i>Replay</i>	Reprise
3	CHUCKIE & LMFAO	<i>Let The Bass Kick...</i>	CR2
4	TIMBALAND	<i>Morning After Dark</i>	Interscope
5	JAY-Z	<i>Young Forever</i>	Roc Nation
6	KLEERUP	<i>Until We Bleed</i>	Positiva/Virgin
7	SUB FOCUS	<i>Could This Be Real</i>	Ram
8	3OH!3	<i>Starstruck</i>	Atlantic
9	TAKE THAT	<i>Hold Up A Light</i>	Polydor
10	DRAKE	<i>Forever</i>	Cash Money
11	ALL TIME LOW	<i>Damned If I Do Ya</i>	Hopeless
12	PASSION PIT	<i>Little Secrets</i>	Columbia
13	BEYONCE	<i>Video Phone</i>	Columbia
14	EXAMPLE	<i>Won't Go Quietly</i>	Data
15	BIFFY CLYRO	<i>Many Of Horror</i>	14th Floor
16	PALOMA FAITH	<i>Do You Want...</i>	Epic
17	MUSE	<i>United States Of...</i>	Helium 3/Warner Bros
18	JUSTIN BIEBER	<i>One Time</i>	Mercury
19	MINI VIVA!	<i>I Wish</i>	Xenomania/Geffen
20	THE TEMPER TRAP	<i>Fader</i>	Infectious



Top 20 Last.fm Hype chart

Pos	ARTIST	Title	Label
1	BIFFY CLYRO	<i>Born On A Horse</i>	14th Floor
2	BIFFY CLYRO	<i>Cloud Of Stink</i>	14th Floor
3	BIFFY CLYRO	<i>Bubbles</i>	14th Floor
4	LEONA LEWIS	<i>Brave</i>	Syco
5	SKUNK ANANSIE	<i>Because...</i>	One Little Indian
6	SKUNK ANANSIE	<i>Squander</i>	One Little Indian
7	DEPECHE MODE	<i>Stripped</i>	Mute
8	CARRIE UNDERWOOD	<i>Someday...</i>	19/RCA
9	LAURA WHITE	<i>U Should Have Known</i>	DCW
10	CHASE & STATUS	<i>End Credits</i>	Vertigo
11	YELLE	<i>Ce Jeu (The Twelves Remix)</i>	EMI
12	ROBBIE WILLIAMS	<i>Morning Sun</i>	Virgin
13	DANNY BAKER	<i>Pt 1, 31/10/09</i>	BBC Five Live
14	CARRIE UNDERWOOD	<i>Look At Me</i>	19/RCA
15	LEONA LEWIS	<i>I Got You</i>	Syco
16	FOO FIGHTERS	<i>Word Forward</i>	RCA
17	DASHBOARD CONFESSIONAL	<i>Belle...</i>	Vagrant
18	CARRIE UNDERWOOD	<i>Change</i>	19/RCA
19	FYLEAF	<i>Beautiful Bride</i>	Polydor
20	SKUNK ANANSIE	<i>Twisted</i>	One Little Indian



Top 20 HMV.com Pre-release chart

Pos	ARTIST	Title	Label
1	ALICIA KEYS	<i>The Element Of Freedom</i>	J
2	PAUL MCCARTNEY	<i>Good Evening NYC</i>	Mercury
3	LIL WAYNE	<i>Rebirth</i>	Island
4	SUGABABES	<i>Sweet 7</i>	Island
5	MY BLOODY VALENTINE	<i>Loveless</i>	Sony
6	MARY J BLIGE	<i>Stronger With...</i>	Geffen
7	LOSTPROPHETS	<i>The Betrayed</i>	Visible Noise
8	BEASTIE BOYS	<i>Hot Sauce...</i>	Parlophone
9	VARIOUS	<i>Twilight: New Moon OST</i>	Atlantic
10	ALL ANGELS	<i>Fly Away</i>	Decca
11	VAMPIRE WEEKEND	<i>Contra XL</i>	Recordings
12	NATALIE IMBRUGLIA	<i>Come To Life</i>	Island
13	MY BLOODY VALENTINE	<i>Isn't Anything</i>	Sony
14	EMINEM	<i>Relapse 2</i>	Interscope
15	SAMANTHA FOX	<i>Greatest Hits</i>	Sony
16	ANIMAL COLLECTIVE	<i>Fall Be Kind</i>	Domino
17	ESMEE DENTERS	<i>Outta Here</i>	Interscope
18	G-UNIT	<i>Come Back</i>	Warner Music
19	AGNES	<i>Dance Love Pop</i>	AATW/UMTV
20	DELPHIC	<i>Acolyte</i>	Polydor



CATALOGUE REVIEWS

BUDDY HOLLY
Not Fade Away: The Complete Studio Recordings And More (Hip-O Select/Universal 2703457)



Not completed in time to mark the 50th anniversary of Buddy Holly's death in February, this compilation finally arrives to provide the ultimate Christmas gift for fans. Although a star for less than three years before his death, Holly recorded prodigiously and this collection includes not only the demos he recorded from as early as 12 years old but also his Bob Montgomery demos, recordings with The Crickets and all of the sides he recorded for Decca, Brunswick and Coral. All digitally remastered, the 203 tracks sprawl over six discs, further enhanced by the packaging, which includes an 80-page book, stuffed with illustrations, concise recording session details and two lengthy essays.

DANNI MINOGUE
Love And Kisses (Palare PALARE 003 CD)/Get Into You (PALARE 004 CD)/The 1995 Sessions (PALARE 005 CD)



Her star very much in the ascendancy again thanks to The X Factor, Dannii Minogue's Nineties recordings are the subject of these new releases. Although possessed of a voice that would be unlikely to win her a place in the Top 12 of The X Factor, Minogue has an undeniable charm, and put together a sequence of well-received hit singles. Her first two albums, originally issued on MCA, are upgraded to deluxe editions with super-jewel cases, 24-page booklets and a bonus CD of extended mixes and rare tracks. A third set, *The 1995 Sessions*, makes available a plethora of previously unreleased tracks. All three are sure to enjoy lively sales and suggest that Palare is worth keeping an eye on.

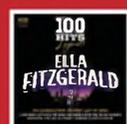
TOMMY JAMES
Tommy James (Rev-Ola CRREV 292)



Best known in the UK for pop confections like *Mony Mony* and the original version of *Tiffany's* chart-topper *I Think We're Alone Now*, Tommy James had a great deal more success in the US, including the two great psychedelic pop hits *Crimson & Clover* and *Crystal Blue Persuasion*. All of the above were recorded with The Shondells. James' first solo album, originally released in 1970, includes elements of both of these phases of his career and also absorbs influences from more contemporary artists including Neil Young and even The Velvet Underground to produce a varied and interesting but somewhat schizophrenic solo debut. James had a hand in writing all the songs, of which the best are the opening cut *Ball And Chain*, which mixes his pop sensibilities

with more underground New York styles of the time; and the bonus cut *Draggin' The Line*, a major hit single.

ELLA FITZGERALD
Legends (100 Hits/DMG LEGENDS 008)



One of the jazz scene's all-time greats, Ella Fitzgerald was arguably at her peak when the 100 recordings herein were made between 1949 and 1958. Readily identified with Fitzgerald, classic cuts like *Ev'ry Time We Say Goodbye*, *What Is This Thing Called Love* and *Manhattan Punctate* proceedings and prove once again the power of her smooth, fluid and unique vocal style, which is supported by superb arrangements. Numerous compilations of this (out of copyright) material exist but this represents exceptional value for money, with a playing time of five hours and a retail price of around £6.

Alan Jones

CATALOGUE SINGLES TOP 20



This	Last	Artist	Title / Label	Distributor
1	1	JOURNEY	<i>Don't Stop Believin'</i>	Columbia (ARV)
2	8	MARIAH CAREY	<i>All I Want For Christmas Is You</i>	RCA (ARV)
3	5	SNOW PATROL & MARTHA WAINWRIGHT	<i>Set The Fire To The Third Bar</i>	Fiction (ARV)
4	10	THE POGUES FEAT. KIRSTY MACCOLL	<i>Fairytale Of New York</i>	Warner Brothers (LIN)
5	2	SNOW PATROL	<i>Chasing Cars</i>	Fiction (ARV)
6	6	TAKE THAT	<i>Rule The World</i>	Polydor (ARV)
7	NEW	ERIC CLAPTON	<i>Wonderful Tonight</i>	Duck (ARV)
8	7	JACE EVERETT	<i>Bad Things</i>	Epic (ARV)
9	11	GUNS N' ROSES	<i>Sweet Child O' Mine</i>	Geffen (ARV)
10	3	PAOLO NUTINI	<i>Last Request</i>	Atlantic (LIN)
11	RE	WHAM!	<i>Last Christmas</i>	Epic (ARV)
12	RE	SLADE	<i>Merry Xmas Everybody</i>	UMTV (ARV)
13	RE	BAND AID	<i>Do They Know It's Christmas?</i>	Mercury (ARV)
14	RE	WIZZARD	<i>I Wish It Could Be Christmas Everyday</i>	EMI (E)
15	RE	SHAKIN' STEVENS	<i>Merry Christmas Everyone</i>	Epic (ARV)
16	NEW	THE ROLLING STONES	<i>Wild Horses</i>	Virgin (E)
17	9	QUEEN	<i>Don't Stop Me Now</i>	Parlophone (E)
18	18	SNOW PATROL	<i>Run</i>	Fiction (ARV)
19	NEW	GEORGE MICHAEL	<i>Careless Whisper</i>	Epic (ARV)
20	NEW	FOREIGNER	<i>I Want To Know What Love Is</i>	Atlantic (LIN)

Official Charts Company 2009

Charts clubs

Samson holds up the twin pillars of clubland

Upfront club Top 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
2	4	6	KID SISTER	Right Hand Hi / Asylum
3	7	4	K-KLASS & REZA	Finally / Muzik-K
4	11	3	MUSE	Undisclosed Desires / Helium 3/Warner Bros
5	1	4	KASKADE VS DEADMAU5	Move For Me / 3 Beat Blue
6	5	6	TIESTO FEAT. CC SHEFFIELD	Esce pe Me / Musical freedom
7	19	3	EXAMPLE	Won't Go Quietly / Data
8	6	5	TOGETHER	Hardcore Uproar 2009 / House-Trained
9	12	3	MARINA & THE DIAMONDS	Mowgli's Road / sixsevenine
10	14	3	K-CAT	Boys Don't Cry / Mindset
11	9	6	THE IAN CAREY PROJECT	Shot Caller / 3 Beat Blue/AATW
12	16	3	KENNETH BAGER	I Can't Wait / A&M
13	23	4	MINI VIVA	Wish / Xenomania/Geffen
14	20	5	SNOW PATROL	Just Say Yes / Fiction
15	17	5	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
16	22	6	THE SCORE	Girls Gone Wild / Coast Music
17	15	8	LITTLE BOOTS	Earthquake / sixsevenine
18	25	4	THE X-WHY	Fight In Sight / XY Recordings
19	35	2	BASSMONKEYS & SOULSHAKER FEAT. JD ROX	Bad 4 My Health / Audiofreaks
20	10	6	KESHA	Tik Tok / Columbia
21	2	6	ERIKA JANE	Give You Everything / E1 Music
22	13	7	CHUCKIE & LMFAO	Let The Bass Kick In Miami Beach / C12
23	18	7	CALVIN HARRIS	Flashback / Columbia
24	28	4	DAVID GUETTA FEAT. ESTELLE	One Love / Positive/Virgin
25	30	2	CHERI MOON	Ships In The Night / Neverele
26	8	6	SARAH MATTEA	Heart On Fire / Soltrezz
27	29	7	FLORENCE & THE MACHINE	You Got The Love / Island
28	NEW		PALOMA FAITH	Do You Want The Truth Or Something Beautiful / Epic
29	21	8	SUGABABES	About A Girl / Island
30	34	2	DREAMCATCHER FEAT. JESS DAY	Unframed / American Girl Recordings
31	32	3	DUCK SAUCE FEAT. VAN HELDEN	Anywcy / Data
32	NEW		RITON VS PRIMARY 1	Re-dicte / Atlantic
33	31	2	DEABLO	Everybody / Decibel
34	NEW		NOFERINI & MARINI VS SYLVIA TOSUN	Push & Pull / Liverush Digital
35	NEW		PLAN B	Stay Too Long / sixsevenine
36	26	6	SOULSHAKER & KATHERINE ELLIS	Time 2 Play / Audiofreaks
37	NEW		VARIOUS	Winter Sampler / Liverush Digital
38	NEW		MADONNA	Revolver / Warner Brothers
39	24	6	MIKA	Rein / Casablanca
40	NEW		WILEY	Take That / Island

Commercial pop Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	5	3	SIDNEY SAMSON FEAT. WIZARD SLEEVE	Riverside (Let's Go) / Data
2	29	2	STUNT	Fade Like The Sun / All Around the World
3	NEW		MADONNA	Revolver / Warner Brothers
4	8	2	DAVID GUETTA FEAT. ESTELLE	One Love / Positive/Virgin
5	NEW		CHERYL COLE FEAT. WILL I AM	3 Words / Fascination
6	11	2	FEMII	Pole Dancer / Standerc
7	13	3	ANNA ABREU	Vinegar / Upside
8	22	2	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark / Interscope
9	16	2	PIXIE LOTT	Cry Me Out / Mercury
10	10	3	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
11	18	3	THE SCORE	Girls Gone Wild / Coast Music
12	1	4	BRITNEY SPEARS	3 / Jive
13	17	3	DARIN FEAT. KAT DELUNA	Breathing Your Love / Upside/Sony
14	3	4	KESHA	Tik Tok / Columbia
15	9	5	LADY GAGA	Bad Romance / Interscope
16	19	2	SEAN KINGSTON	Face Drop / Beluga Heights/Epic
17	25	2	KOSHA	Old Skool / Seventy Entertainment
18	NEW		MINI VIVA	Wish / Xenomania/Geffen
19	NEW		LEONA LEWIS	Happy / Syco
20	21	3	DANCE ASSASSINS	Never Leave You Alone / AATW
21	30	2	KID BLANK	Illusion / white label
22	NEW		ALESHA DIXON	To Love Again / Asylum
23	24	3	ITONE	The Climb / AATW
24	NEW		THE FLIRTATIONS	Roulette / Night Dance
25	4	4	CALVIN HARRIS	Flashback / Columbia
26	26	2	K-CAT	Boys Don't Cry / Mindset
27	2	4	CADENCE	I Surrender / AATW
28	NEW		PETER ANDRE	Unconditional / Conehead
29	27	2	THELMA HOUSTON	Don't Leave Me This Way '09 / Motown
30	NEW		BASSMONKEYS & SOULSHAKER FEAT. JD ROX	Bad 4 My Health / Audiofreaks



DJ Sidney Samson holds sway over the Upfront and Commercial Pop charts

DUTCH DJ SIDNEY SAMSON's Riverside (Let's Go) endured a gestation period of 18 weeks between its debut on the Top 100 of the Upfront club chart and its arrival in the Top 40 – but it has made up for lost time ever since, taking just four more weeks to reach the number one position. The track, which also features Wizard Sleeve, debuted at 89 on the unpublished 41-100 section of the chart on 18 July. It is one of the more emphatic number ones thus far this year, ending up 19.94% ahead of nearest challenger Kid Sister's Right Hand Hi. It also leaps to the top of the Commercial Pop chart, where it only debuted three weeks ago, and has since moved 39-8-5-1. It has an even bigger lead at the top of that chart, finishing 21.17% ahead of Stunt's

Fade Like The Sun, which jumps 29-2. Riverside reached number eight in The Netherlands and number 10 in Australia earlier this year, and seems destined for commercial success here, too – especially now an expletives-deleted version has been added to Radio 1's playlist.

Although the highest new entry on the Upfront chart arrives at the lowly position of number 28, the chart has not been busier this year. As well as the seven songs that debut on the Top 40, another 18 pour into the Top 100.

It is tight at the top of the Urban chart but Jay Sean just about hangs on to spend a seventh straight week at number one with Down. Timbaland closes 7-2 with Morning After Dark, while Jason DeRulo's Whatcha Say moves 9-3. Alan Jones



Stunt girl: a climb of 27 places takes Fade Like The Sun within touching distance of the Commercial summit



Gotta have Faith: Paloma Faith claims the highest new entry position in the Upfront chart

Urban Top 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	9	JAY SEAN FEAT. LIL WAYNE	Down / Island
2	7	3	TIMBALAND FEAT. SOSHY & NELLY FURTADO	Morning After Dark / Interscope
3	9	8	JASON DERULO	Whatcha Say / Warner Brothers
4	21	2	50 CENT FEAT. NE-YO	Baby By Me / Interscope
5	2	5	CHRIS BROWN FEAT. LIL WAYNE	I Can Transform Ya / Jive
6	3	4	SEAN KINGSTON	Face Drop / Beluga Heights/Epic
7	6	5	KARDINAL OFFISHALL	Clear / Kon Live
8	5	11	JAY-Z FEAT. ALICIA KEYS	Empire State Of Mind / Roc Nation
9	4	8	DIZZEE RASCAL	Dirtee Cash / Dirtee Stank
10	12	4	KESHA	Tik Tok / Columbia
11	8	14	PITBULL	Hotel Room Service / J
12	15	3	WILEY	Take That / Island
13	10	9	JLS	Everybody In Love / Epic
14	13	3	TAIO CRUZ	No Other One / 4th & Broadway
15	11	5	LADY GAGA	Bad Romance / Interscope
16	19	3	IYAZ	Replay / Reprise
17	NEW		BEYONCE FEAT. LADY GAGA	Video Phone / Columbia
18	17	10	WHITNEY HOUSTON	Million Dollar Bill / Arista
19	RE		NEW BOYZ	You're A Jerk / Warner Brothers
20	16	5	T-PAIN	Take Your Shirt Off / RCA
21	14	8	FLO-RIDA FEAT. AKON	Available / Atlantic
22	22	10	ALEXANDRA BURKE FEAT. FLO-RIDA	Bad Boys / Syco
23	25	2	N-DUBZ	I Need You / AATW/UMTV
24	28	15	CHIPMUNK	Oopsy Daisy / Jive
25	18	7	KANO	Rock N Roller / Bigger Picture
26	NEW		CHIPMUNK	Look For Me / Jive
27	20	7	TINCHY STRYDER	You're Not Alone / 4th & Broadway
28	27	11	SEAN PAUL	Press It Up / Atlantic
29	23	9	BEYONCE	Broken Hearted Girl / Columbia
30	30	18	JAY-Z FEAT. RIHANNA & KANYE WEST	Run This Town / Roc Nation

Cool Cuts Top 20

Pos	ARTIST	Title
1	SIMIAN MOBILE DISCO	Cruel Intentions
2	EXAMPLE	Won't Go Quietly
3	WILEY FEAT. CHEW FU	Take That
4	B.Y.O.B.	Best Shoes
5	DENNIS FERRER	Hey Hey
6	DEPECHE MODE	Fragile Tension
7	FUGATIVE	Supafly
8	ANNIE	My Love Is Better
9	BASEMENT JAXX FEAT. LIGHTSPEED CHAMPION	My Turn
10	REBOOT	Enjoy Music
11	LA ROUX	Quicksand
12	GRAMOPHONEDZIE	Why Don't You
13	FOUR TET	Love Cry
14	AUDIO BULIYS	Kiss The Sky
15	CLEARCUT FEAT. TRIX	Fireworks
16	LAIDBACK LUKE & GREGOR SAITO FEAT. MAVIS ACQUA	Step By Step
17	ANALOG PEOPLE IN A DIGITAL WORLD	Walking In Harlem
18	FUNKY SOLDIERS & ROBERT OWENS	Silence
19	STATIC REVENGER & RICHARD VISSION FEAT. LUCIANA	I Like That
20	DEEKLINE	I Don't Smoke '09



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul "Radical" Ruiz – Anything Goes radio show on Ministry Of Sound Radio across the globe on www.ministryofsound.com/radio

Charts analysis

Analysis Alan Jones

Where we are: despite more than 135,000 sales, Westlife were still some 168,000 behind Susan Boyle's second-week tally



Boyle blitzes the boybands

FOR THE FIRST TIME IN 19 WEEKS there is no change at the top of the singles or albums charts, with Peter Kay's All Star Band remaining atop the former list, while **Susan Boyle** continues to rule the latter.

Boyle's *I Dreamed A Dream* album continues to set a scorching pace atop the album chart, with second-week sales of 303,708 copies lifting its 13 day tally to 715,571. The album – which sold upwards of 700,000 copies in the US last week and also debuts at number one in Australia, Canada and New Zealand – catapults 15-3 on the year-to-date rankings.

It is a mark of how well *I Dreamed A Dream* is selling that it has kept at bay the new albums by two of the 21st century's five biggest-selling album acts – Westlife and Take That.

Westlife launched their album career late in 1999, selling 770,441 copies of their self-titled debut album before the year, decade, century and millennium changed. They have sold more than 10m albums so far this century – a total beaten only by Robbie Williams – and debut at number two with latest set *Where We Are* on first-week sales of 135,511.

Where We Are is Westlife's 10th album. That tally includes seven

number ones, the last of which *Back Home*, was released in 2007, and had slightly inferior first-week sales of 132,315. Of the Irish group's previous chart-toppers, *The Love Album* (2006) sold 219,662, *Turnaround* (2003) 154,169, *Unbreakable – The Greatest Hits Volume 1* (2002) 187,940, *Coast To Coast* (2001) 234,767 and *World Of Our Own* (2000) 178,106 on their first week of release. Westlife's 1999 self-titled debut opened at number two with 83,053 sales and *Allow Us To Be Frank* (2004) debuted at number three with sales of 91,523.

Take That are the decade's fifth biggest-selling albums act, and their new concert set *The Greatest Day: The Circus Live* debuts at number three. It arrives a year to the week after their last album – the studio set *The Circus* – made a sensational debut, with first-week sales of 432,490. *The Greatest Day: The Circus Live* includes live versions of nine of *The Circus*' 12 tracks, plus seven other, older songs, and a second CD comprising tracks recorded at EMI's Abbey Road studio. It sold a comparatively small 123,312 copies last week – though, in mitigation, that is the highest weekly tally for a live set in more than a

Sales statistics

Last week	Singles	Artist albums
Sales	2,653,978	4,039,428
prev week	2,708,023	3,354,197
% change	-2.0%	+20.4%

Last week	Compilations	Total albums
Sales	1,089,710	5,129,138
prev week	935,796	4,289,993
% change	+16.4%	+19.6%

Year to date	Singles	Artist albums
Sales	125,388,488	83,147,251
vs prev year	95,359,960	85,497,887
% change	+31.5%	-2.7%

Year to date	Compilations	Total albums
Sales	20,697,617	103,844,868
vs prev year	25,693,928	111,191,815
% change	-19.4%	-6.6%

Compiled from sales data by Music Week

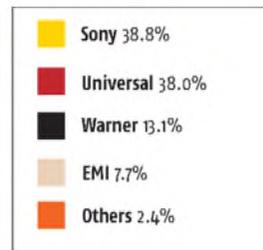
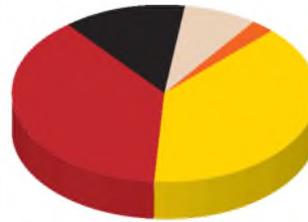
decade. Concert recordings rarely sell even in these quantities, and the album did have its thunder stolen by the DVD version of the release, which debuted at number four on the video chart last week, and now slips to number seven, having sold 287,738 copies to date.

Three other albums muster enough sales to debut inside the Top 40: **The Band Of The Coldstream Guards'** *Heroes* – a selection of mainly military tunes – debuts at number 13 (50,295 sales) – becoming the regiment's first chart entry; **Andrea Bocelli's** *My Christmas* debuts at number 18 (41,238 sales) becoming the 51-year-old Italian tenor's 14th Top 40 album since his 1997 breakthrough, while lifting his career sales to 4,429,263; and 2007 X Factor runner-up **Rhydian** debuts at number 25 (29,784 sales), with second album *O Fortuna*. The 26-year-old haritone's eponymous debut opened and peaked at number three a year ago last week, on first-week sales of 90,138, and has since gone on to sell 393,487 copies.

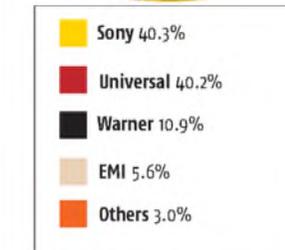
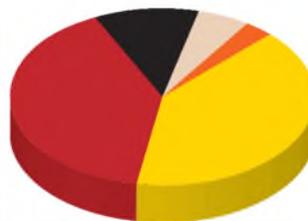
JLS' self-titled debut album slips 2-4 but snares a 2.8% increase in sales to 111,952, taking its four-week tally to exactly 594,000. Meanwhile, **Black Eyed Peas'** *The E.N.D.* increases sales for the 10th week in a row, and sets a new personal best for the fourth time in succession, improving 23.2% week-on-week to 96,335 copies, as it slips 3-5. With Christmas gift-buying making a significant impact, 18 other albums in the Top 75 show double-digit growth without improving their chart positions, including **Rod Stewart's** *Soulbook* (down 14-16, while increasing sales 31.7% to 44,643) and **Michael Jackson's** *This Is It*, which grows 26.6% to 42,605 sales, while dipping 15-17.

On the compilation chart, **Now That's What I Call Music! 74** declines 28.7% but sales of 206,199 are still almost four times greater than those of new runner-up

ARTIST ALBUMS



SINGLES



Anthems: Electronic 80s, which climbs 3-2 with sales rocketing 90.3% to 53,148. With 495,471 sales in 13 days, **Now! 74** is 16.71% ahead of 2008 equivalent **Now! 71's** same-stage sales of 424,505. However, its chances of eventually eclipsing **Now! 71's** to date tally of 1,101,773 are impacted by the fact it was issued a week later in the year than **Now! 71**, and thus misses a whole week of bumper pre-Christmas sales.

Overall album sales register double-digit growth for the fourth week in a row, increasing by 19.56% to reach a new 2009 high of 5,129,140 but falling 4.61% short of

same-week 2008 sales of 5,376,948.

On the singles chart, **Peter Kay's** *All Stars* remain at number one with their *Official BBC Children In Need Medley* but the track suffers a 19.2% dip in sales to 111,637. It is the ninth straight week in which the number one single has sold more than 100,000 copies.

Helped by her appearance on *The X Factor* (Sunday 29 November), **Rihanna's** *Russian Roulette* leaps 6-2 on sales of 51,760 copies. **Alicia Keys**, who appeared on the same show singing a medley of her hits, also benefits, with new single *Doesn't Mean Anything* debuting at number eight (28,737 sales), her Jay-Z collaboration *Empire State Of Mind*, a former number two, rebounding 22-11 (22,335 sales), and 2007 number six hit *No One* re-entering at number 51 (5,498 sales). *No One* was Keys' biggest-selling single until overtaken by *Empire State Of Mind* last week. The former has now sold 286,935 copies, and the latter 304,087.

Aside from Keys' latest, the only other single to successfully debut inside the Top 10 this week is *Morning After Darm*, the new **Timbaland/Nelly Furtado** single, which debuts at number nine (26,956 sales).

Mariah Carey's 1994 hit *All I Want For Christmas Is You* makes the Top 40 for the third Christmas in a row, climbing 51-29 (11,248 sales). It is running slow and late this year, and seems unlikely to match the number four peak it reached in 2007, or the number 12 place it claimed last year. Its leap contrasts with the 19-45 slump (6,746 sales) of Carey's current single, *I Want To Know What Love Is*. **The Pogues & Kirsty MacColl's** *Fairytale Of New York*, another Christmas fixture, makes the Top 40 for the fifth year in a row. The 1987 hit reached number three in 2005, number six in 2006, number four in 2007 and number 12 last year. It climbs 58-31 (10,746 sales) this week.

Singles sales decline 2% week-on-week to 2,653,978 – 13.08% above same-week 2008 sales of 2,347,061.

International charts coverage Alan

Boyle is beyond her wildest Dreams as album sells 1.5m

NO PRIZES FOR GUESSING the identity of the UK artist who has taken the world by storm this week – Susan Boyle, who came to fame domestically via Britain's *Got Talent* and became a worldwide phenomenon through YouTube, sold over 1.5m copies of debut album *I Dreamed A Dream* internationally last week, with debuts at number one in the US, Canada, Australia, New Zealand and Ireland. The album also debuts at number two

in The Netherlands, number five in Switzerland, number six in Japan, number 10 in Spain and Norway, number 12 in Finland, number 16 in Sweden, number 17 in Russia, number 22 in Portugal, number 27 in Hungary, number 30 in Poland and number 44 in Mexico. It climbs 43-5 in Wallonia, 68-8 in France and 60-13 in Flanders.

Almost half of *I Dreamed A Dream's* first-week sales outside the UK came from the US, where the album sold

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 SUSAN BOYLE <i>I Dreamed A Dream</i>	£8.68	£8.99	£8.95	£7.68
2 WESTLIFE <i>Where We Are</i>	£8.68	£8.99	£8.95	£8.70
3 TAKE THAT <i>The Greatest Day...</i>	£7.68	£8.99	£8.95	£7.70
4 JLS <i>JLS</i>	£8.98	£8.99	£8.95	£8.95
5 BLACK EYED PEAS <i>The E.N.D.</i>	£8.98	£8.99	£8.95	£5.47

Charts sales

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Key
■ Highest new entry ■ Highest climber

Indie singles Top 20

This	Last	Artist Title / Label (Distributor)
1	1	TAKEN BY TREES Sweet Child O' Mine / Rough Trade (PIAS)
2	3	THE BIG PINK Dominos / VAD (PIAS)
3	2	DIZZEE RASCAL Dirtee Cash / Dirtee Stank (PIAS)
4	4	THE TEMPER TRAP Sweet Disposition / Infectious Music (PIAS)
5	12	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
6	NEW	JAY SEAN FEAT. SEAN PAUL AND LIL JON Do You Remember / 2Points/Jayded (Absolute)
7	5	DIZZEE RASCAL FEAT. CHROME Holiday / Dirtee Stank (PIAS)
8	NEW	BASSHUNTER I Promised Myself / Hardbeat (ARV)
9	11	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
10	6	DUCK SAUCE Anyway / Data (ARV)
11	10	EXAMPLE Watch The Sun Come Up / Data (ARV)
12	9	DIZZEE RASCAL FEAT. ARMAND VAN HELDEN Bonkers / Dirtee Stank (PIAS)
13	NEW	JONA LEWIE Stop The Cavalry / Shift (ADA/CIN)
14	15	KANO Rock N Roller / Bigger Picture (PIAS)
15	NEW	JUSTICE Genesis / Because (ADA/CIN)
16	NEW	JAY SEAN FEAT. KEISHA BUCHANAN Far Away / 2Points/Jayded (Absolute)
17	7	ARCTIC MONKEYS Cornerstone / Domino (PIAS)
18	14	IMOGEN HEAP Hide And Seek / Megaphonic (Absolute/Arvato)
19	16	VAMPIRE WEEKEND A-Punk / Abcano (PIAS)
20	NEW	JAY SEAN Stuck In The Middle / 2Points/Jayded (Absolute)

Indie albums Top 20

This	Last	Artist Title / Label (Distributor)
1	1	PETER ANDRE Revelation / Conchead (Nova Arvato)
2	NEW	JAY SEAN All Or Nothing / 2Points/Jayded (Absolute)
3	4	DIZZEE RASCAL Tongue N Cheek / Dirtee Stank (PIAS)
4	2	DANIEL O'DONNELL Peace In The Valley / DMG TV (SDU)
5	3	FOSTER & ALLEN Sing The Million Sellers / DMG TV (SDU)
6	7	MADNESS Total Madness / Union Square (SDU)
7	6	ARCTIC MONKEYS Humbug / Domino (PIAS)
8	8	THE PRODIGY Invaders Must Die / Take Me To The Hospital (ADA/CIN)
9	9	THE TEMPER TRAP Conditions / Infectious Music (PIAS)
10	5	TOM WAITS Glitter And Doom Live / Anti (ADA/CIN)
11	12	FLEET FOXES Fleet Foxes / Bella Union (ARV)
12	18	JACE EVERETT Red Revelations / Hump Head
13	NEW	FOSTER & ALLEN 100 Hits - Legends / 100 Hits (SDU)
14	11	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)
15	16	THE XX XX / Young Turks (PIAS)
16	13	FLIGHT OF THE CONCHORDS I Told You I Was Freaky / Sut Pop (PIAS)
17	RE	MADNESS Liberty Of Norton Folgate / Lucky Seven (PIAS)
18	RE	CHASE & STATUS More Than Alot / Ram (SRD)
19	10	THE BIG PINK A Brief History Of Love / VAD (PIAS)
20	14	EVA CASSIDY Songbird / Blix Street (ADA/CIN)

Indie singles breakers Top 10

This	Last	Artist Title / Label (Distributor)
1	1	TAKEN BY TREES Sweet Child O' Mine / Rough Trade (PIAS)
2	2	THE BIG PINK Dominos / VAD (PIAS)
3	4	ISRAEL KAMAKAWIWO'OLE Somewhere Over The Rainbow / Big Boy (HOT)
4	3	DUCK SAUCE Anyway / Data (ARV)
5	8	JUSTICE Genesis / Because (ADA/CIN)
6	5	IMOGEN HEAP Hide And Seek / Megaphonic (Absolute/Arvato)
7	20	ELIZABETH FRASER Moses / Rough Trade (PIAS)
8	18	THE WAITRESSES Christmas Wrapping / Ze (tbc)
9	9	ALL TIME LOW Damned If I Do Ya (Damned If I Don't) / Interscope (ADA/CIN)
10	NEW	TWIN ATLANTIC Where Is The Light? Where Is The Laughter / Red Bull (EMI)

Compilation chart Top 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 74 / EMI Virgin/UMTV (E)
2	3	VARIOUS Anthems - Electronic 80s / EMI TV/Mos (E)
3	2	VARIOUS Pop Party 7 / Universal TV (ARV)
4	5	VARIOUS R&B Collection / Universal TV (ARV)
5	4	VARIOUS Dreamboats And Petticoats 3 / EMI TV/UMTV (ARV)
6	15	VARIOUS Now That's What I Call Xmas / EMI Virgin/UMTV (E)
7	8	VARIOUS Radio 1's Live Lounge - Vol 4 / Sony Music/UMTV (ARV)
8	7	VARIOUS Words For You / Universal (ARV)
9	6	VARIOUS Clubland 16 / AATV/UMTV (ARV)
10	18	VARIOUS Christmas Hits - 80 Festive Favourites / Rhino/Sony (ARV)
11	10	VARIOUS Ministry Of Sound - One / EMI TV/Mos (E)
12	NEW	VARIOUS Floorfillers 2010 / AATV/UMTV (ARV)
13	NEW	VARIOUS Forever Friends - Just For You / Sony Music (ARV)
14	9	VARIOUS Jackie - The Annual 2010 / EMI TV/UMTV (ARV)
15	14	VARIOUS The Annual 2010 / EMI TV/Mos (E)
16	13	VARIOUS Classic Voices 2010 / Decca (ARV)
17	NEW	VARIOUS Barbie Let's Go Party! / Universal TV (ARV)
18	NEW	VARIOUS The Best Sixties Album In The World / EMI TV/UMTV (ARV)
19	11	OST The Twilight Saga - New Moon / Atlantic (CIN)
20	NEW	VARIOUS Motown 50 Love / Universal TV (ARV)

Rock albums Top 10

This	Last	Artist Title / Label
1	1	FOO FIGHTERS Greatest Hits / RCA (ARV)
2	3	MUSE The Resistance / Helium 3/Warner Bros (CIN)
3	2	THEM CROOKED VULTURES Them Crooked Vultures / RCA (ARV)
4	4	PARAMORE Brand New Eyes / Fueled By Ramen (CIN)
5	5	GREEN DAY 21st Century Breakdown / Reprise (CIN)
6	6	NIRVANA Live At Reading / Geffen (ARV)
7	8	MUSE Black Holes & Revelations / Helium 3/Warner Bros (CIN)
8	7	GUNS N' ROSES Greatest Hits / Geffen (ARV)
9	RE	METALLICA Metallica / Verigo (ARV)
10	RE	MUSE Absolution / East West (CIN)

Jazz and blues albums Top 10

This	Last	Artist Title / Label
1	1	JAMIE CULLUM The Pursuit / Decca (ARV)
2	1	NORAH JONES The Fall / Blue Note (E)
3	3	MICHAEL BUBLE Call Me Irresponsible / Reprise (CIN)
4	4	SEASICK STEVE Man From Another Time / Atlantic (CIN)
5	5	MICHAEL BUBLE It's Time / Reprise (CIN)
6	6	MICHAEL BUBLE Michael Buble / Reprise (CIN)
7	7	SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner (CIN)
8	8	JAMIE CULLUM Twentysomething / UCI (ARV)
9	9	MICHAEL BUBLE Sings Totally Blond / Metro
10	NEW	MICHAEL BUBLE Come Fly With Me / Reprise (CIN)

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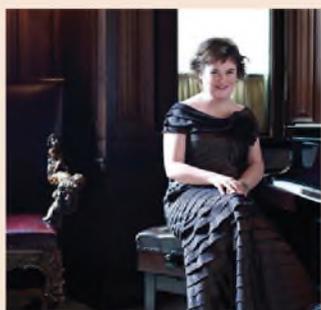
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Jones



700,779 copies - the biggest sales week of any release thus far in 2009, topping the 606,244 that previous leader Eminem's Relapse sold on its debut week in May. The only debut album ever

to have a better opening week than I Dreamed A Dream was Snoop Dogg's Doggystyle, which shifted 803,000 copies on its 1993 debut. Boyle's album was initially expected to move 200,000-300,000 copies but it soon became evident that it was going to exceed that. With the Thanksgiving weekend providing logistical distributor problems, even the most optimistic observers were saying that the album would sell 600,000 tops. In the end, its tally of more than 700,000 sales meant it carved itself a 6.5% share of the overall market. Tracks from the album also sold nearly 100,000 copies via digital downloads, with I Dreamed A

Dream shifting 39,142 copies to debut at number 33 on the download chart and number 62 on the Hot 100, followed by Wilc Horses (number 64 on downloads and number 98 in the Hot 100 with 24,187 sales). Boyle's album overshadowed everything else last week but it would be remiss of us not to mention Queen's Absolute Hits, which continues to impress, and climbs 14-4 in Portugal, 10-6 in Norway, 11-6 in Sweden, 13-7 in Denmark and 73-22 in Mexico. The album also debuts at number 27 in Finland, number 25 in Hungary, number 42 in Poland, holds at number 15 in Switzerland, and falls 12-15 in New

Zealand, 13-17 in Ireland, 10-19 in Austria, 18-20 in Australia, 22-27 in Wallonia, 23-29 in the Czech Republic, 36-37 in Spain, 23-39 in Germany, 22-41 in Japan, 38-44 in Flanders and 40-50 in The Netherlands. Meanwhile, one of the more off-the-wall international successes comes from Northern Ireland's three Catholic clergymen, The Priests, whose second album Harmony follows up its Top 10 placing domestically by debuting at number six in New Zealand, seven in Ireland, 38 in Finland, 41 in Canada, 48 in Australia, 60 in The Netherlands, 67 in Spain and 70 in Wallonia, while climbing 5-4-17 in Flanders.

Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2009.

The Official UK Albums Chart



This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	1	2	SUSAN BOYLE	I Dreamed A Dream	Syco 88697554542 (ARV)	
2	New		WESTLIFE	Where We Are	S 88697611272 (ARV)	HIGHEST NEW ENTRY
3	New		TAKE THAT	The Greatest Day: Take That Present The Circus Live	Polydor 2723560 (ARV)	
4	2	4	JLS	Epic	88697564572 (ARV) 2★	SALES INCREASE
5	3	26	BLACK EYED PEAS	The E.N.D.	Interscope 2707969 (ARV)	SALES INCREASE
6	6	7	MICHAEL BUBLE	Crazy Love	Reprise 9362497077 (CIN) ★	SALES INCREASE
7	4	3	QUEEN	Absolute Greatest	Parlophone 3091952 (C)	
8	8	4	SNOW PATROL	Up To Now	Fiction 2720709 (ARV)	SALES INCREASE
9	5	3	LEONA LEWIS	Echo	Syco 8869750012 (ARV) 2★	
10	9	4	ROBBIE WILLIAMS	Reality Killed The Video Star	Virgin CDV3064 (E)	SALES INCREASE
11	10	3	WILL YOUNG	The Hits '09 Recordings	88697584302 (ARV)	SALES INCREASE
12	7	47	LADY GAGA	The Fame	Interscope 1791747 (ARV)	
13	New		COLDSTREAM GUARDS	Heroes	Decca 2721310 (ARV)	
14	12	6	CHERYL COLE	3 Words	Fascination 2721459 (ARV) ★	SALES INCREASE
15	11	6	THE SOLDIERS	Coming Home	Rhino 2564685743 (CIN) ★	
16	14	4	ROD STEWART	Soulbook 1	88697603432 (ARV)	SALES INCREASE
17	15	6	MICHAEL JACKSON	This Is It	Epic 88697606742 (ARV) ★	SALES INCREASE
18	New		ANDREA BOCELLI	My Christmas	Decca 2720642 (ARV)	
19	16	2	RIHANNA	Rated R	Def Jam 2725990 (ARV)	SALES INCREASE
20	13	39	N-DUBZ	Against All Odds	AATW/UMTV 2725259 (ARV)	SALES INCREASE
21	20	5	FOO FIGHTERS	Greatest Hits	RCA 88657369211 (ARV)	SALES INCREASE
22	22	27	PAOLO NUTINI	Sunny Side Up	Atlantic 256468581 (CIN) 2★	SALES INCREASE
23	19	7	ALEXANDRA BURKE	Overcome	Syco 88697460232 (ARV) ★	SALES INCREASE
24	24	55	BEYONCE	I Am Sasha Fierce	Columbia 8869794922 (ARV) 3★	SALES INCREASE
25	New		RHYDIAN ROBERTS	O Fortuna	Syco 88697596492 (ARV)	
26	18	2	THE PRIESTS	Harmony	Epic 88697578532 (ARV)	SALES INCREASE
27	21	4	DAME SHIRLEY BASSEY	The Performance	Geffen 2720780 (ARV)	
28	25	5	KATHERINE JENKINS	The Ultimate Collection	Decca 2709882 (ARV)	SALES INCREASE
29	36	12	MUSE	The Resistance	Helium 3/Warner Bros 2564686625 (CIN) ★	+50% SALES INCREASE
30	17	2	CHRIS MOYLES	The Parody Album	Sony Music 88697605112 (ARV)	
31	29	49	FLEETWOOD MAC	The Very Best Of	WSM 8122736352 (ARV) 3★	SALES INCREASE
32	30	2	UB40	Best Of Labour Of Love	Virgin CDV3067 (E)	SALES INCREASE
33	39	22	FLORENCE & THE MACHINE	Lungs	Island 1797940 (ARV) ★	SALES INCREASE
34	26	3	THE CARPENTERS	40/40	A&M B1322302 (ARV)	
35	41	12	PIXIE LOTT	Turn It Up	Mercury 2700146 (ARV)	SALES INCREASE
36	35	6	KATHERINE JENKINS	Believe	Warner Music Ent 2564685674 (CIN) ●	SALES INCREASE
37	34	3	RONAN KEATING	Winter Songs	Polydor 2720982 (ARV)	SALES INCREASE
38	32	2	ENYA	The Very Best Of Enya	Warner Brothers 2564685005 (CIN) ●	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	51	11	CLIFF RICHARD & THE SHADOWS	Reunited	EMI 6878752 (E)	+50% SALES INCREASE
40	43	15	VERA LYNN	We'll Meet Again - The Very Best Of	Decca 2715983 (ARV)	SALES INCREASE
41	37	63	KINGS OF LEON	Only By The Night	Hand Me Down 88697327121 (ARV) 5★	SALES INCREASE
42	33	3	THEM CROOKED VULTURES	Them Crooked Vultures	RCA 88697619361 (ARV)	
43	27	3	STEREOPHONICS	Keep Calm And Carry On	V2 2719775 (ARV)	
44	46	7	WHITNEY HOUSTON	I Look To You	Arista 88597100332 (ARV) ●	SALES INCREASE
45	New		SEAL	Hits	Warner Brothers 9362496993 (CIN) ●	
46	31	2	FRON MALE VOICE CHOIR	Voices Of The Valley - Memory Lane	Decca 2708449 (ARV)	
47	44	43	LIY ALLEN	It's Not Me It's You	Regal 6942752 (C) 2★	SALES INCREASE
48	23	2	MARIAH CAREY	Memoirs Of An Imperfect Angel	Def Jam 2715927 (ARV) ●	
49	64	9	MUMFORD & SONS	Sigh No More	Island 2716932 (ARV) ●	HIGHEST CLIMBER
50	55	11	MADONNA	Celebration	Warner Brothers 7399399319 (CIN) ●	SALES INCREASE
51	42	5	BON JOVI	The Circle	Mercury 2725165 (ARV) ●	
52	28	2	JANET JACKSON	The Best	A&M 2725300 (ARV)	
53	40	12	PETER ANDRE	Revelation	Conehead CON '09 (Neva Anvato) ●	
54	49	51	TAKE THAT	The Circus	Polydor 1787444 (ARV) 6★2★	SALES INCREASE
55	61	60	JAMES MORRISON	Songs For You, Truths For Me	Polydor 1779250 (ARV) 2★	SALES INCREASE
56	New		FARYL	Wonderland	Decca 2722167 (ARV)	
57	38	2	BRITNEY SPEARS	The Singles Collection	Jive 88697596762 (ARV)	
58	58	32	WHITNEY HOUSTON	The Ultimate Collection	Arista 88697177012 (ARV) ★	SALES INCREASE
59	45	11	MIKA	The Boy Who Knew Too Much	Casablanca/Island 2712588 (ARV)	
60	60	79	LEONA LEWIS	Spirit	Syco 88697025542 (ARV) 9★2★	SALES INCREASE
61	Re-entry		BETTE MIDLER	The Best Of Bette	Rhino 8122798237 (CIN) ★	
62	New		JAY SEAN	All Or Nothing	Point9/Jayded JAY2PGCD2 (Absolute)	
63	75	120	TAKE THAT	Never Forget - The Ultimate Collection	RCA 82876748522 (ARV) 3★	+50% SALES INCREASE
64	54	26	KASABIAN	West Ryder Pauper Lunatic Asylum	Columbia 88697518311 (ARV) ★	SALES INCREASE
65	48	4	BIFFY CLYRO	Only Revolutions	141th floor 5186561452 (CIN) ●	
66	65	8	CHIPMUNK	I Am Chipmunk	Jive 88697594162 (ARV)	SALES INCREASE
67	66	12	JAY-Z	Blueprint III	Roc-A-Fella 7567895866 (CIN) ●	SALES INCREASE
68	New		MUSIC FROM THE VATICAN	Alma Mater Featuring The Voice Of Pope Benedict XVI	Geffen 2719619 (ARV)	
69	52	4	JAMIE CULLUM	The Pursuit	Decca 2713302 (ARV)	
70	59	4	MILEY CYRUS	Time Of Our Lives	Hollywood-Polydor D000513702 (ARV)	SALES INCREASE
71	63	11	DIZZEE RASCAL	Tongue N Cheek	Dirtee Stank 12STANK007 (PIAS) ●	SALES INCREASE
72	56	6	DANIEL O'DONNELL	Peace In The Valley	DMG TV DMGT036 (SDU)	
73	47	3	NORAH JONES	The Fall	Blue Note 4562722 (E)	
74	57	3	FOSTER & ALLEN	Sing The Million Sellers	DMG TV DMGT037 (SDU)	
75	68	58	PINK	Funhouse	LaFace 88697406492 (ARV) 3★	SALES INCREASE

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- Allen, Lily 47
- Andre, Peter 53
- Bassey, Dame Shirley 27
- Beyonce 24
- Biffy Clyro 65
- Black Eyed Peas 5
- Bocelli, Andrea 18
- Bon Jovi 51
- Boyle, Susan 1
- Buble, Michael 6
- Burke, Alexandra 23
- Carey, Mariah 48
- Carpenters, The 34
- Chipmunk 66
- Cliff Richard & The Shadows 39
- Coldstream Guards 13
- Cole, Cheryl 14
- Cullum, Jamie 69
- Cyrus, Miley 70
- Daniel O'Donnell 72
- Dizzee Rascal 71
- Faryl 56
- Fleetwood Mac 31
- Florence + The Machine 33
- Foo Fighters 21
- Foster & Allen 74
- Fron Male Voice Choir 46
- Houston, Whitney 44
- Houston, Whitney 58
- Jackson, Janet 52
- Jackson, Michael 17
- Jay-Z 67
- Jenkins, Katherine 28
- Jenkins, Katherine 36
- JLS 4
- Jones, Norah 73
- Kasabian 64
- Keating, Ronan 37
- Kings Of Leon 41
- Lady Gaga 12
- Lewis, Leona 9
- Lewis, Leona 60
- Lott, Pixie 35
- Lynn, Vera 40
- Madonna 50
- Midler, Bette 61
- Mika 59
- Morrison, James 55
- Moyles, Chris 30
- Mumford & Sons 49
- Music From The Vatican 58
- N-Dubz 20
- Nutini, Paolo 22
- Pink 75
- Lynn, Vera 40
- Priests, The 26
- Queen 7
- Rihanna 19
- Roberts, Rhydian 25
- Seal 45
- Sean, Jay 62
- Snow Patrol 8
- Soldiers, The 15
- Spears, Britney 57
- Stereophonics 43
- Stewart, Rod 16
- Take That 3
- Take That 54
- Take That 63
- Them Crooked Vultures 42
- UB40 32
- WestLife 2
- Will Young 11
- Williams, Robbie 10

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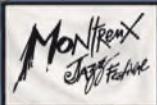
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